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Autumn 1990 NO.61



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In This Issue

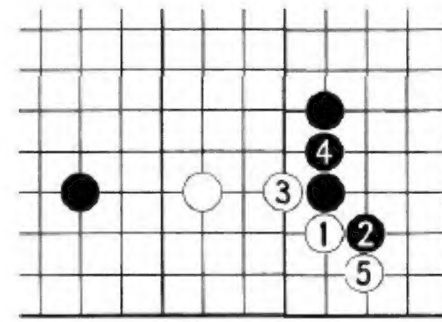
Rin Kaiho v. Nie Weiping

Rin Kaiho, the first player to take a top Japanese title in his 20s, has been lying low for a while, but this year he has come good, winning the Fujitsu Cup at his third attempt. On the receiving end of Rin's good form has been China's champion Nie Weiping — not just in the Fujitsu final but also in the IBM Cup. Both games are given in this issue.

All About the Two-Step Hane

In Part Two of our series on the two-step hane we examine its role in building influence, in playing forcing moves, and in invading the corner. Before reading the article, you might like to think about the reasons behind White's

two-step hane in the diagram below, which is discussed in our article.



Life and Death Problems by Five Composers

In this issue we feature a series of kyu-level life and death problems composed by five professionals. In theory they are kyu level, but in practice they may require some hard thinking. We hope all our readers will be entertained by them.

The Cover: Jiraiya and a Courtesan

by William Pinckard

Jiraiya, which literally means 'Young Thunder', was the son of a daimyo of Kyushu. When the family fell on hard times he went to Echizen province, became a freebooter, and rose to the position of chief of a band of robbers. He studied toad magic but was not able to overcome a hated rival, an older man versed in serpent magic who was affianced to a beautiful young woman skilled in snail magic. Jiraiya and this enchantress fell in love, and when Jiraiya was attacked by the serpent magician she helped him to victory. After several wild adventures he finally overcame his rival and ended up as a daimyo of Izu.

Toad, serpent, bird, spider and snail magic were the principal types of magic practiced by thaumaturges in old Japan. They were supposed to be incompatible with each other, but in this story, at least, love finds a way.

All this is recounted in a serial novel titled *Jiraiya Goketsu Monogatari*, 'The Tale of the Gallant Jiraiya', written by different hands and published in 43 installments from 1839 to 1868. Kunisada, among others, provided the illustra-

tions. The playwright Kawatake Mokuami composed a drama based on the first ten parts of the novel, which was produced, under the same title, at the Kawarasaki Theater in Edo in the 7th month of 1852 with Ichikawa Danjuro VIII in the leading role. The part of Jiraiya is said to have been modeled after Prince Mitsuji in the play *Genji Moyo Furisode Hinagata*, in which the same actor had scored a big hit in the preceding year.

The print on the cover is a rare oban diptych by Kunisada, published by Maruya Kiyojiro in 1852, depicting a scene from the Kabuki drama described above. Ichikawa Danjuro VIII is shown as the hero in this scene. At the right is a high-ranking courtesan whose name is given as Ayame, played by an actor identified as Arashi Rikan. Their game is taking place on the back of a servant whose posture mimics that of an earth demon and who holds up a bowl of go stones in either hand. This is a strikingly original design and the only one we have ever seen on this subject. *(Print from the Ishi Press Collection)*

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Go World News

International Tournaments



Kobayashi Satoru Wins IBM Cup

Kobayashi Satoru has finally won a big title. In the final of the 3rd IBM Lightning Go Open Tournament, played on 8 September, he defeated Ohira Shuzo by one and a half points to take the first prize of ¥4,000,000.

In the semifinals, held on the morning of the 8th, Ohira beat the first IBM winner, Ishida Yoshio, and Kobayashi beat O Rissei. O beat Ishida in the playoff for 3rd place.

Kobayashi had been the only member of the post-Cho quartet of himself, Yamashiro, O Rissei, and Kataoka not to have achieved a major success, so he has now caught up with the others. Just as important, it helps him to keep ahead of the new group of younger players, headed by Yoda and Komatsu, that has been making its presence felt on the tournament scene.

Takemiya Wins 2nd TV Asian Championship

The TV Asian Championship is a mini-tournament for the top two place-getters in Japan's NHK Cup, China's CCTV Cup, and Korea's KBS King of Go Championship. So far Takemiya has monopolized this new title, just as he did with the first two terms of the Fujitsu Cup. In the final, he defeated Lee Changho 4-dan of Korea, taking revenge for his loss

to him in the Fujitsu Cup (see GW60).

Takemiya didn't take a place in this year's NHK Cup, but he seems to have been seeded in as the previous Asian Championship winner. Full results are:

First round. Qian 9-dan (China) defeated Ishida Yoshio 9-dan (Japan, winner of the 1990 NHK Cup), Lee 4-dan (Korea) d. Kobayashi Satoru, Kim 7-dan (Korea) d. Liu Xiaoguang 9-dan (China).

Second round. Lee d. Qian, Takemiya d. Kim.

Final. Takemiya d. Lee by resig.

Even though Lee lost in the final, he still showed his class with good wins over Qian and Kobayashi Satoru.

This tournament is organized by NHK. The games are telecast in all three countries.

News from Japan

Kobayashi Leads Otake in 15th Meijin Title

The 15th Meijin Title Match is witnessing a fierce struggle between the title-holder, Kobayashi Koichi, and the challenger, Otake Hideo. The series started with an enigmatic ending to the first game, played in Frankfurt, when Otake resigned in what other professionals maintained was a half-pointer that was not clearly lost for him. The mystery remains unresolved because Otake has not commented on it; he did his talking with successive wins in the second and third games that suddenly raised the expectations of his fans. However, Kobayashi returned the courtesy by taking the fourth and fifth games, so now he only needs one more win to defend his title. The series has been full of interest, with a lot of hectic and unusual fighting. In the fifth game, for example, Kobayashi defied the go proverb by giving Otake a ponnuki in the centre.

We plan to present a full coverage of the match, including an in-depth analysis of the first game by Rin Kaiho, in our next issue.

Results to date:

Game 1 (12, 13 September). Kobayashi (W) won by resignation.

Game 2 (26, 27 September). Otake (W) won by 2 1/2 points.

Game 3 (3, 4 October). Otake (B) won by 7 1/2 points.

Game 4 (17, 18 October). Kobayashi (B) won by resig.

Game 5 (24, 25 October). Kobayashi (W) won by resig.

Hane and Kato Tied in Oza Match

For the second year in a row Hane Yasumasa 9-dan is challenging Kato for the Oza title. Like last year, Hane started off by winning the first game (played on 9 October), but Kato bounced back to even the series in the second (25 October). Last year Kato won three games in a row and became the first player ever to win the same title ten times. This year his aim is to match Takagawa's record of winning one title nine years in a row. It will be interesting to see if Hane can put up more opposition than last time.

Kobayashi to Challenge Rin for Tengen Title

Kobayashi Koichi was not too preoccupied with his Meijin title defence to pick up the right to challenge for another title, Rin Kaiho's Tengen. Kobayashi defeated Sonoda Yuichi in the tournament final, held on 11 September. Kobayashi has already won the Tengen title three times, but, surprisingly, this will be his first title match ever with Rin Kaiho.

By losing to Kobayashi, Sonoda 9-dan of the Kansai Ki-in missed his fourth chance to challenge for the Tengen title. It is surprising how some players seem to reserve their best efforts for just one title — Hane in the Oza title is another example. Sonoda, known for his ultra cosmic style, has not challenged for any other titles.

Yoda Extends Record in Shinjin-O Title

Yoda Norimoto beat Yuki Satoshi 6-dan of the Kansai Ki-in 2-1 in the 15th Shinjin-O title match to win this title for a record fifth time. That is three times more than anyone else, and Yoda's wins have all come in the last eight years. Since the tournament is restricted to players under 8-dan, it will be a tough job for anyone to break his record. At least, however, Yoda will not be able to extend it any further, for he was promoted to 8-dan on 14 September.

Redmond Promoted to 7-dan

Michael Redmond has passed another significant milestone in his career, earning promotion to 7-dan on 23 August. Michael's record as a 6-dan was so good that he didn't need to play the regulation 20 games to secure promotion. After 15 games, his points average was so high, thanks to a 14-1 record, that he was certain of promotion even if he lost the remaining five games. In such cases one can write off one's remaining games and apply for immediate promotion. Michael's one loss put an end to a 15-game winning streak in the Oteai (rating tournament).

Kato Reaches Kisei Playoff

Every now and then Kato gives a sign that he may be getting ready to come out of his prolonged slump and resume his rightful place at the peak of the go world. One such sign is his success in reaching the playoff to decide the challenger for the 15th Kisei title. Kato defeated an old foe, Cho Chikun, in the semi-final, played on 18 October. His opponent in the playoff will be the winner of the other semifinal between Kobayashi Satoru and Takemiya.

Full results in the latter part of the second stage are:

1st round. Kobayashi Satoru beat Hisashima 8-dan, Fujisawa Shuko b. Tokimoto 8-dan, Takemiya b. Sonoda, Kato b. Hane, Kubo 9-dan b. Kanda 8-dan (winner of the *paramasu* section — see GW60, p. 7), Rin b. Yoda.

2nd round. Kobayashi b. Otake, Takemiya b. Fujisawa, Kato b. Kubo, Cho b. Rin.

Mimura Enters Meijin League

Mimura Tomoyasu is a name we doubt many of our readers are familiar with. He wasn't well known in Japan either, but he has changed that by winning a place in the 16th Meijin League. To get into the league, he had to win ten games in a row, as he started out as a 4-dan in the 1st preliminary round of the Meijin tournament. He won four games there, three in the 2nd round, then three more in the 3rd, where by coincidence his opponents were all Kansai Ki-in 9-dans: Kubo Katsuaki, Honda Kunihiisa, and Ota Seido. As far as we know, this is the first time anyone has won his way through all three preliminary rounds of the

Meijin tournament. One player, Kato Masao, has achieved the equivalent feat in the Honinbo tournament. Mimura 5-dan was born on 4 July 1969. His only previous achievement of note is winning the 2-dan section of the 12th Kisei tournament in 1987 and being awarded the *Kido* New Face Prize in 1988.

Joining Mimura in the new league are Fujisawa Shuko, who defeated Ohira Shuzo in the playoff, and Ishii Kunio, who beat Kato.

46th Honinbo League

In our previous issue, we reported that Awaji and Kataoka had won places in the new Honinbo league. The other two places went to Yoda and Komatsu Hideki. The latter, who is making his debut in a league, defeated Fujisawa Shuko in the playoff.

Three games have been played to date. Otake beat Sakata, Rin beat Yoda, and Kataoka beat Komatsu.

Cho Wins Haya-go Championship

Cho Chikun defeated Rin Kaiho in the final of the 23rd Haya-go Championship,

played at the end of September, by one and a half points to take this title for the second time.

Sakakibara wins Women's Kakusei

The rejuvenation of women's go in Japan is continuing with the appearance of yet another new star. Sakakibara Fumiko 2-dan of the Kansai Ki-in has won the 12th Women's Kakusei tournament in her second year as a professional. Sakakibara, aged 20, defeated Sugiuchi Kazuko 8-dan in the final on 3 September. She didn't have an easy path to the final, for she met, in turn, Aoki Kikuyo, Ogawa Tomoko, and Kobayashi Reiko, all top women players.

In the final, Sugiuchi actually lost on time, but she already had a lost game.

Autumn Promotions

To 9-dan: Kanashima Tadashi

To 8-dan: Fukui Susumu, Yoda, Kanda Ei, Sonoda Yasutaka, Tei Meiko, Goto Shungo

To 7-dan: Doi Makoto, Michael Redmond, Narusawa Yasuichi, Oya Koichi, Hidaka Toshiyuki

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Otake in the Meijin League

Here are two decisive games from this year's Meijin league. The first, against Cho, is one of the best games Otake has played recently. His strategic skill in the middle game was much praised by other players. Otake was one point ahead of the field when he played this game, but still it was all or nothing for him. If he had lost, there would have been a three-way tie for first place, but only the two higher-ranked players qualify for a playoff, which would have meant Cho and Takemiya (see league chart in GW60).

White: Otake Hideo 9-dan
Black: Cho Chikun Honinbo
Played on 9 August 1990.

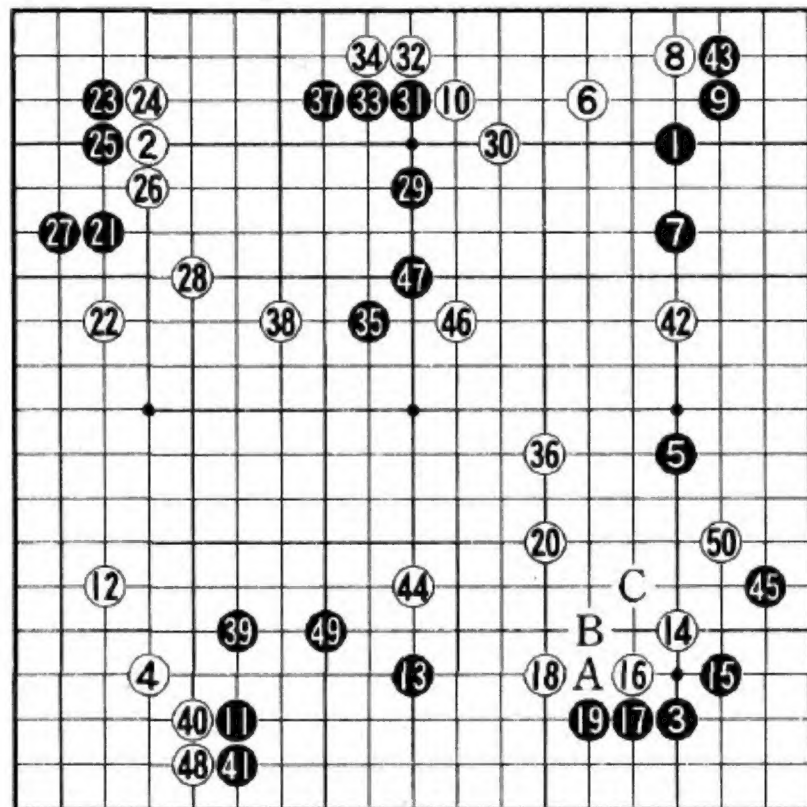


Figure 1 (1-50)

Figure 1 (1-50)

When Black takes territory early and reduces White's moyo up to 37 he seems to have a promising game, but Otake is following hot on his heels with good moves like 36, 38, and 44.

Cho regretted 45: 'Too complacent — this is not my style.' He said he should have exchanged A for B, then peeped at C.

Figure 2 (51-100)

Up to 55 Black has invested too many moves in linking up. Black 55 itself should be at A; if White plays 55, then Black just has to fight. When White forces up to 62, the game is tough for Black territorially.

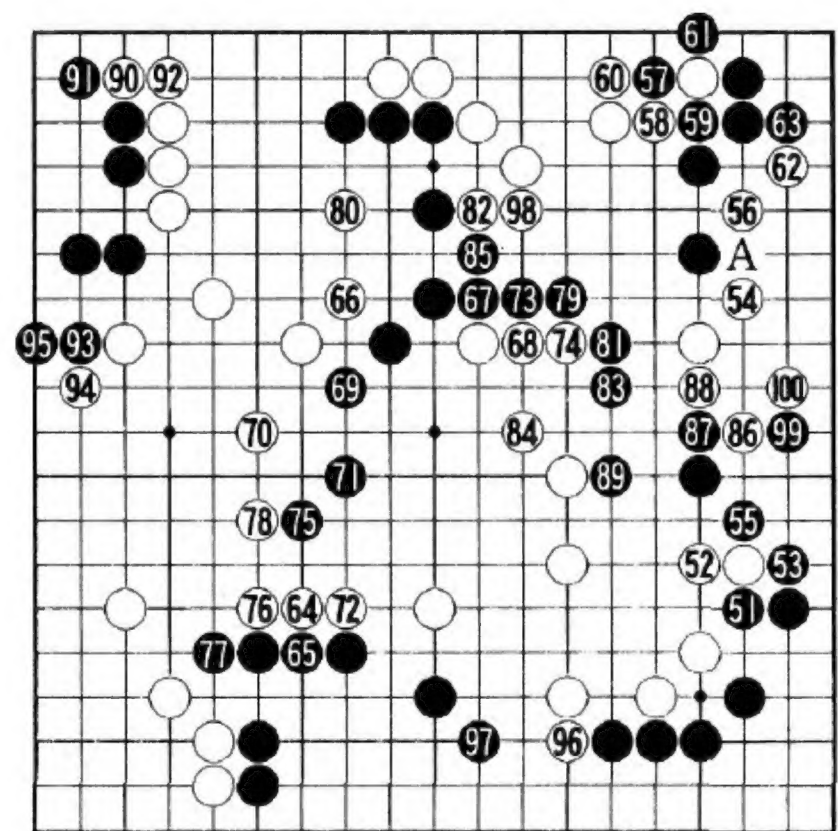


Figure 2 (51-100)

The attack from 66 on shows Otake in full cry. His scattered stones link up naturally and give Black no scope for a counterattack. White 82, aiming at a ko, is severe.

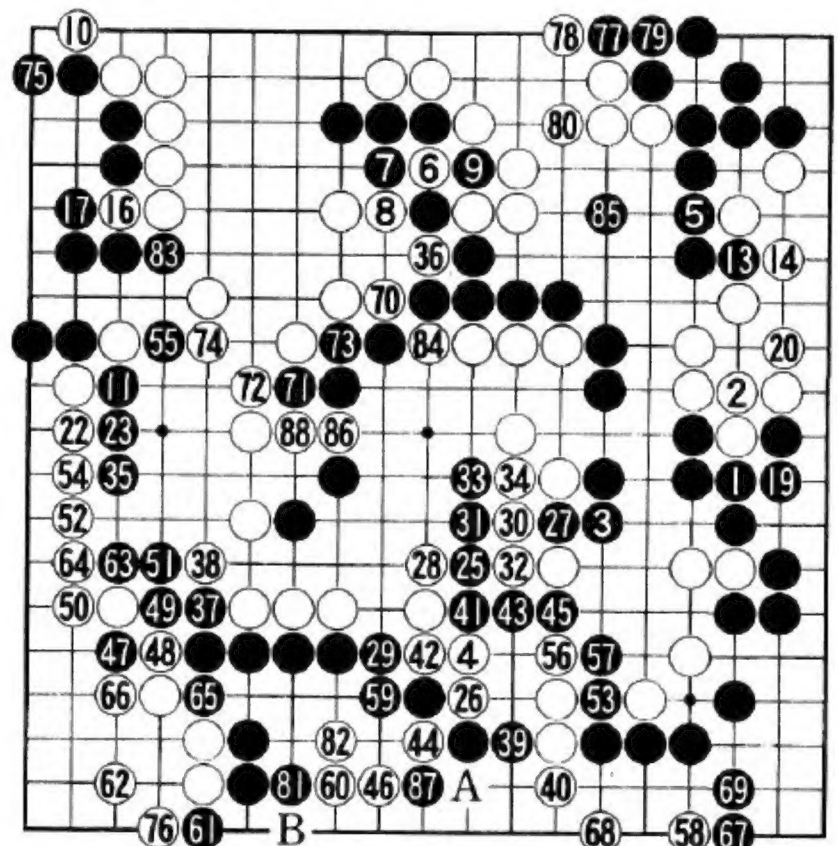


Figure 3 (101-188)
ko: 12, 15, 18, 21, 24

Figure 3 (101-188)

Otake's play falters a little in this figure. White 52 should be at 53. For 60, A is correct, but Black misses his chance to play 61 at 62: after White 66, Black 61, White 76, Black B would be a threat on both sides.

Black 83. Even if Black defends in the centre, he can't give the komi.

Black resigns after White 188.

White: Otake
Black: Rin Kaiho
Played on 8 March 1990.

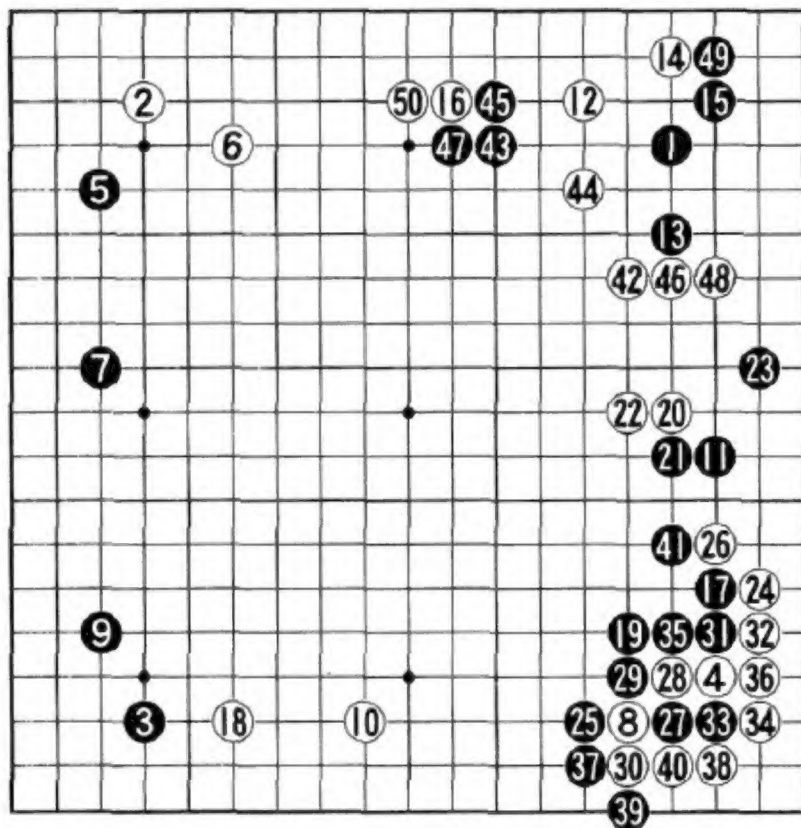


Figure 1 (1-50)

Figure 1 (1-50).

This was one of Otake's most important games from the early rounds of the league. It is a great fighting game: it is interesting to see how each side refuses to answer 'forcing' moves.

The result to 41 seems even.

Figure 2 (51-100)

White 52, 54, and 56 show perfect timing.

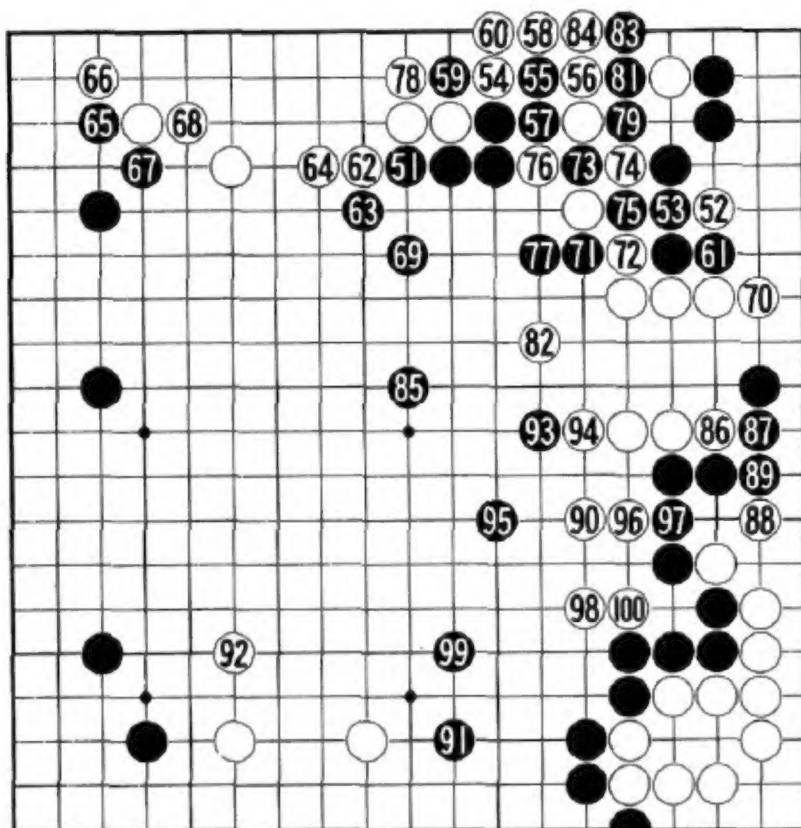


Figure 2 (51-100)
80: connects

Figure 3 (101-186).

The cut of 39 and 41 is an overplay. Otake

uses the corner aji to take control of the game.
Black resigns after White 186.

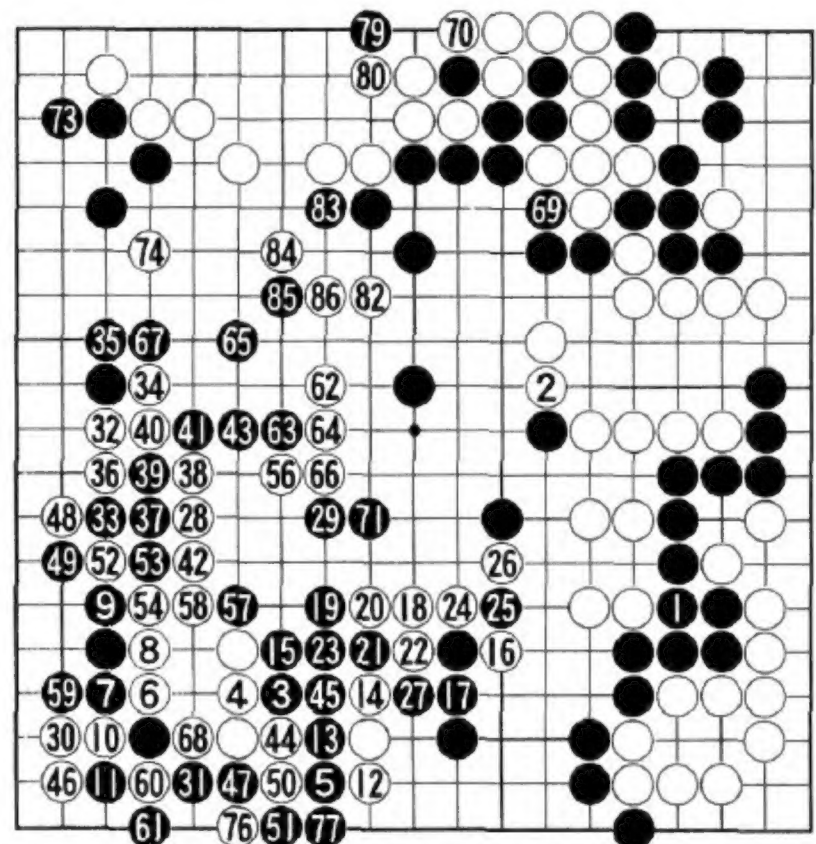


Figure 3 (101-186)
55: connects (at 52); ko: 72, 75, 78, 81

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The 3rd Fujitsu Cup

Rin Finally Triumphs

Rin Kaiho has finally achieved his ambition of winning the world championship. After twice being thwarted by Takemiya in the first two finals, Rin scored a convincing win over Nie Weiping, the star of international go in the 1980s, in the final of the 3rd Fujitsu Cup. Rin is a player of extraordinary longevity, having kept a place at or very near the peak of the go world ever since he won the Meijin title as a youngster of 23. Now, at the age of 48, he has added new laurels to his crown.

In this issue we would like to present two interesting games from the quarterfinals played in Seoul, then go on to the final. We will give other games of interest, including the playoff for third place, in a later issue.

The Fujitsu Cup Goes to Seoul

This year, for the first time, the Fujitsu Cup went overseas, with the quarterfinals being played in Seoul. Korean fans had three players to cheer for: Cho Hun-hyun, Lee Chang-ho, and Jimmy Cha, the former Korean professional who was representing America. Usually Cho is the centre of attention whenever he plays in Korea, but this time the focus of press interest was his 14-year-old disciple, Lee Chang-ho, who had struck a mighty blow for Korea by eliminating the title-holder Takemiya in the previous round. Lee holds two Korean titles and enjoys the popularity of a film star with the general public (of whom one in seven is a go player).



There were over 20 TV and newspaper cameramen in attendance at the Fujitsu quarterfinals at the Hotel Lotte World — and they could all be found right next to the Lee-Kobayashi game. KBS Television also broadcast a live coverage of the game. One of the most impressive things about Lee is his quiet, calm manner, which players ten years his senior might envy. At 14, he has already had plenty of time to get used to being the centre of attention.

Lee v. Kobayashi

White: Kobayashi Koichi 9-dan

Black: Lee Chang-ho 4-dan

Komi: 5 1/2; time: 3 hours each.

Played in Seoul on 2 June 1990.

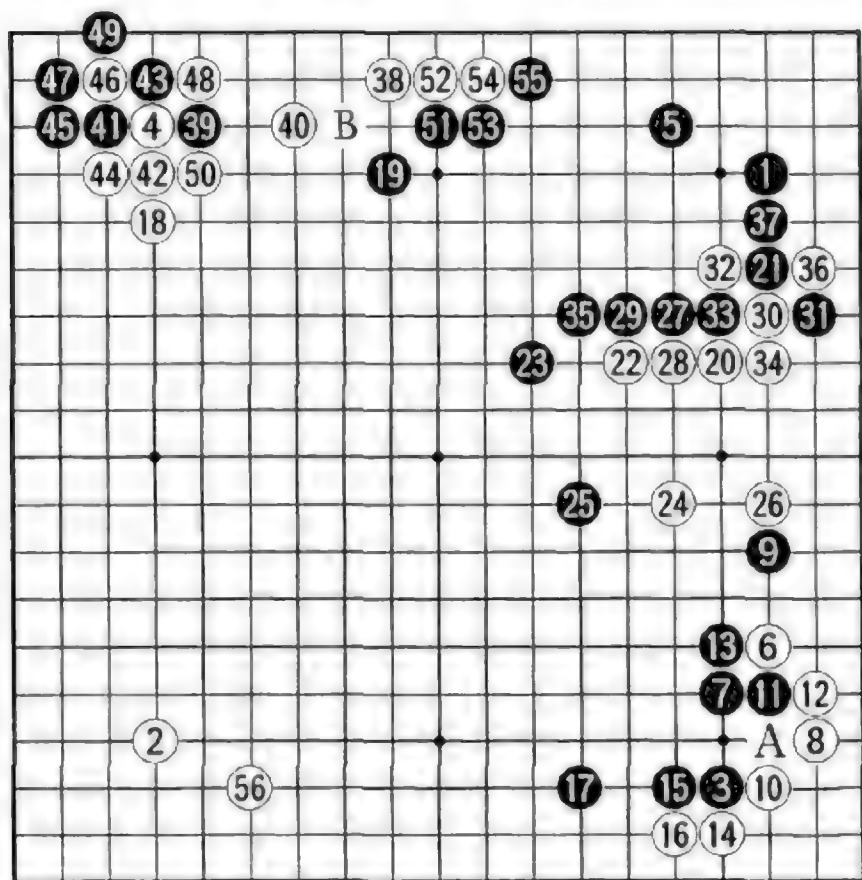
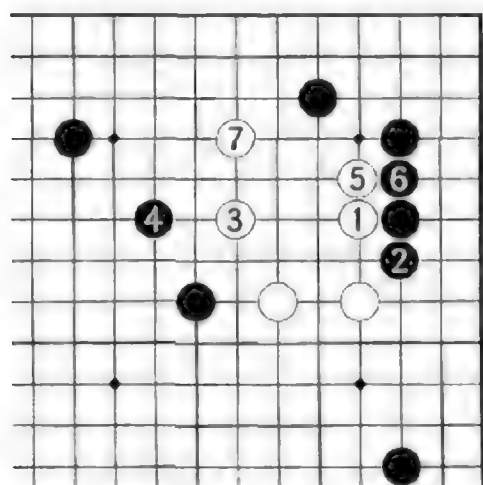


Figure 1 (1-56)



Dia. 1: preferable strategy

Figure 1 (1-56). Outprepared

The position up to 27 on the right side is exactly the same as the 6th game of the 1985 Meijin title match, when Kobayashi Judan challenged Cho Chikun. Kobayashi played white and he lost the game, which let Cho tie the match at 3-3. However, Kobayashi won the 7th game and captured his first big title. [See GW43.]

Kobayashi: 'I expected Black to answer the approach move of 6 at A, but my opponent seems to have studied my game with Cho Chikun. This put me on the spot. This was a short game, with only three hours per player, so you can't spend too much time thinking. Unavoidably I played the same way, but I

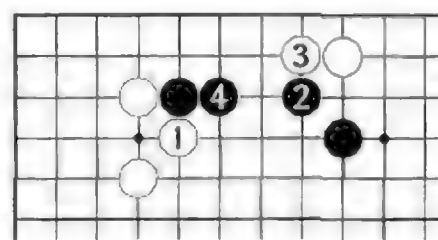
think I fell behind here. Instead of 24, I should have attached at 32.'

That would give *Dia. 1*. In this position, according to Kobayashi, White must try to save his group by leading it out. If Black continues his attack with 4, White plays 5 and 7, and his group won't come under much pressure.

Kobayashi: 'I make it a rule always to replay my games later and review them, but in this case I took the title with the next game, so I neglected to review it.'

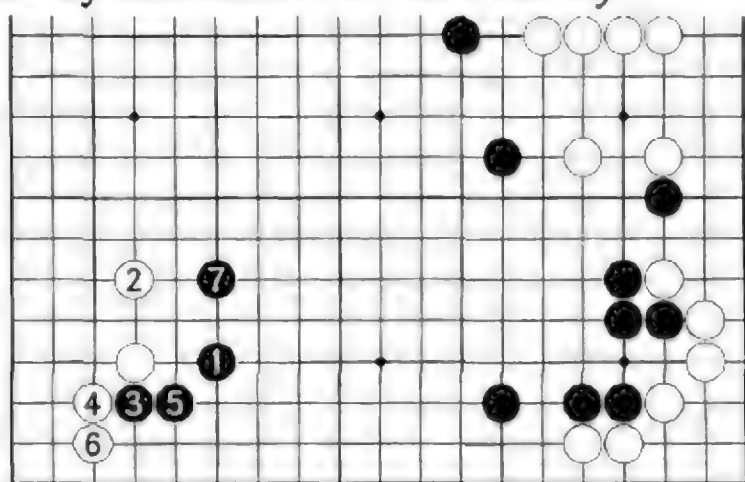
White 38. Kobayashi: 'White 40 is perhaps the standard move instead of 38. However, in that case Black will attach at B, after which the whole top might become black territory. For better or for worse, I thought that I had no choice but to try 38.'

Black counterattacks with 39. If White plays 40 at 1 in *Dia. 2*, he will be in trouble after Black 2 and 4. White 40 is therefore forced. However, Black 41 is a good follow-up. Black takes profit in sente in the corner, which must have been very painful for a territorial player like Kobayashi.



Dia. 2: problems for White

Kobayashi: 'I heard that Lee had won 18 games in a row up to this match. I thought that Black 51 was a move that showed just how strong he was. It may seem small, but compare it to a white move at 53. The usual idea, I believe, would be to make an approach move at the bottom left. The sequence to 7 in *Dia. 3* could be expected, but it's questionable that Black will wind up securing all this territory, so Lee played the patient move of 51. He was the picture of calmness. He had probably calculated the score exactly.'



Dia. 3: the conventional approach

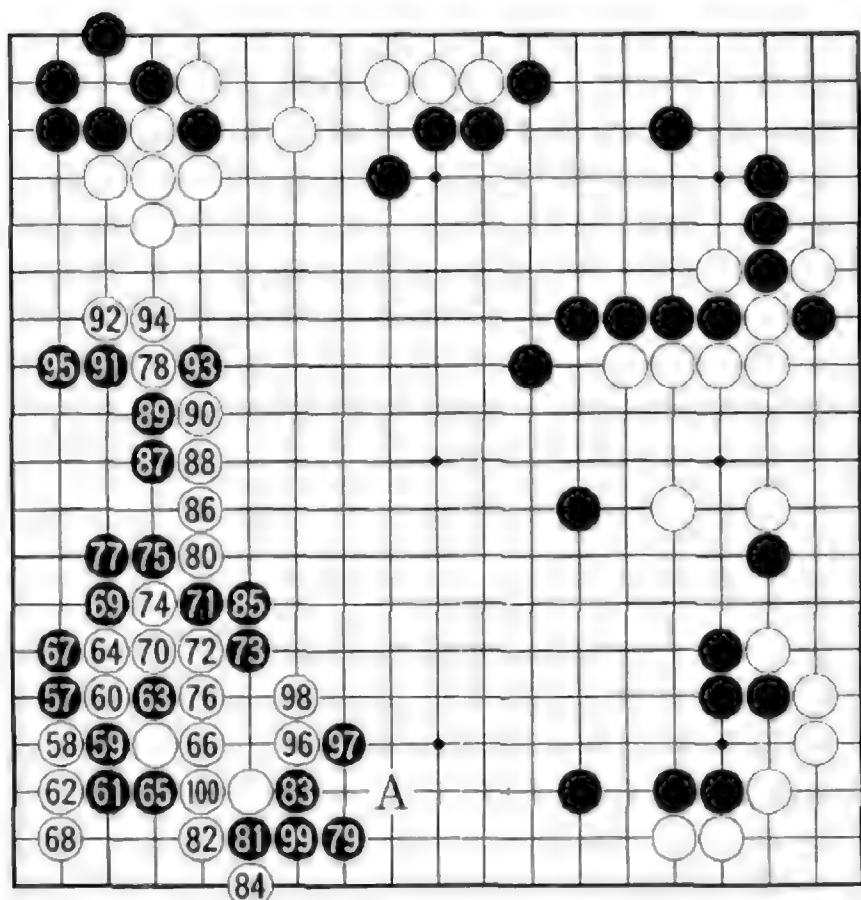


Figure 2 (57-100)

Figure 2 (57-100). *Waiting for a chance*

Kobayashi: 'The moves from 57 to 73 are a set pattern. Besides 78, I also considered extending one line further, to 89. Black would probably connect at 80. Being cut here would be unbearable. White could then switch to the large point of A, but then Black would invade at 94 and I just couldn't think of any good answer. White is still within striking distance, so instead of making my loss decisive here, I thought that I should play patiently and aim at a chance to stage an upset. Black 79, aiming next at 81 and 83, is a good move.'

Kobayashi: 'The way Black settled the left side may seem crude, but I imagine that for Lee it was based on a complete calculation of the score. I think the game is close, but that Black has a lead is certain.'

Figure 3 (101-158). *Black keeps his lead.*

Black 9. For the first time Lee falters a little. Apparently a hane at 15 would be bigger. White 11, Black block, White 9 would then follow. The general opinion was that Lee was aware of this endgame sequence but believed that he would win if he got to switch to 17.

Black 45. Kobayashi: 'If Black had answered by pushing up at 53, he would probably have won by 2 1/2 points. Wanting to cut at 45 is understandable, but this is overdoing things. For my part, I should have rammed into Black at 62 [see Figure 4] before playing 54. If Black

doesn't connect to the right of 39, he will be reduced to the minimal eye space at the bottom.'

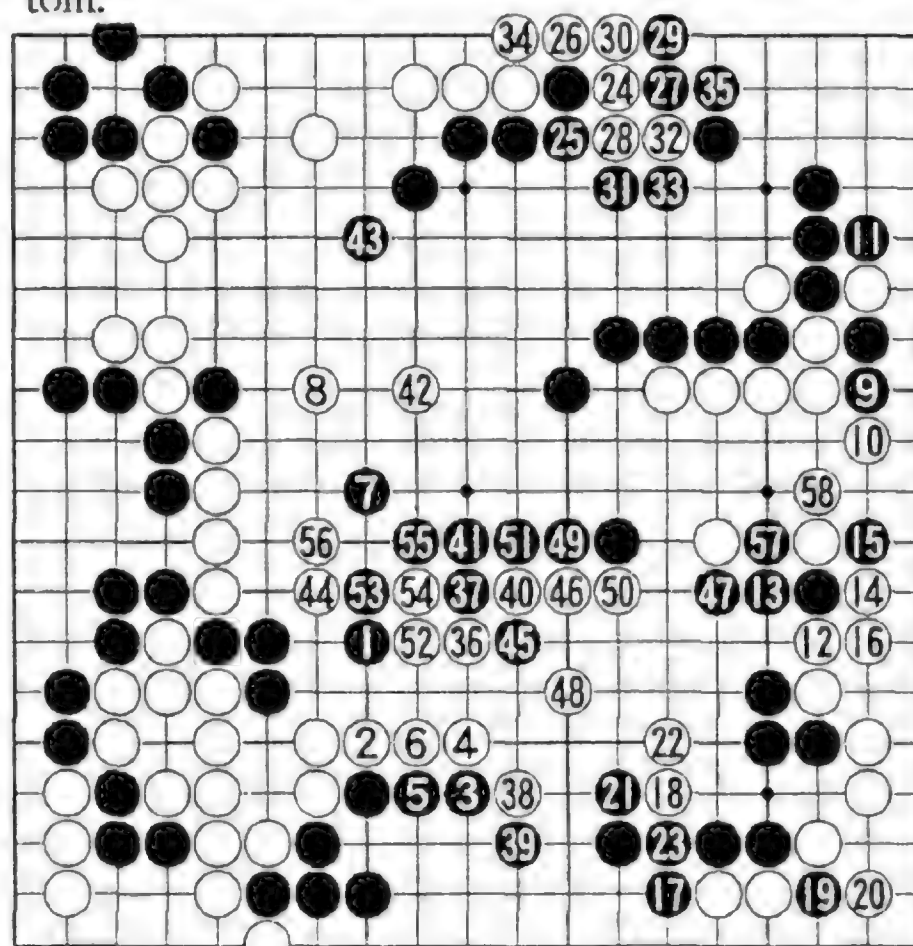


Figure 3 (101-158)

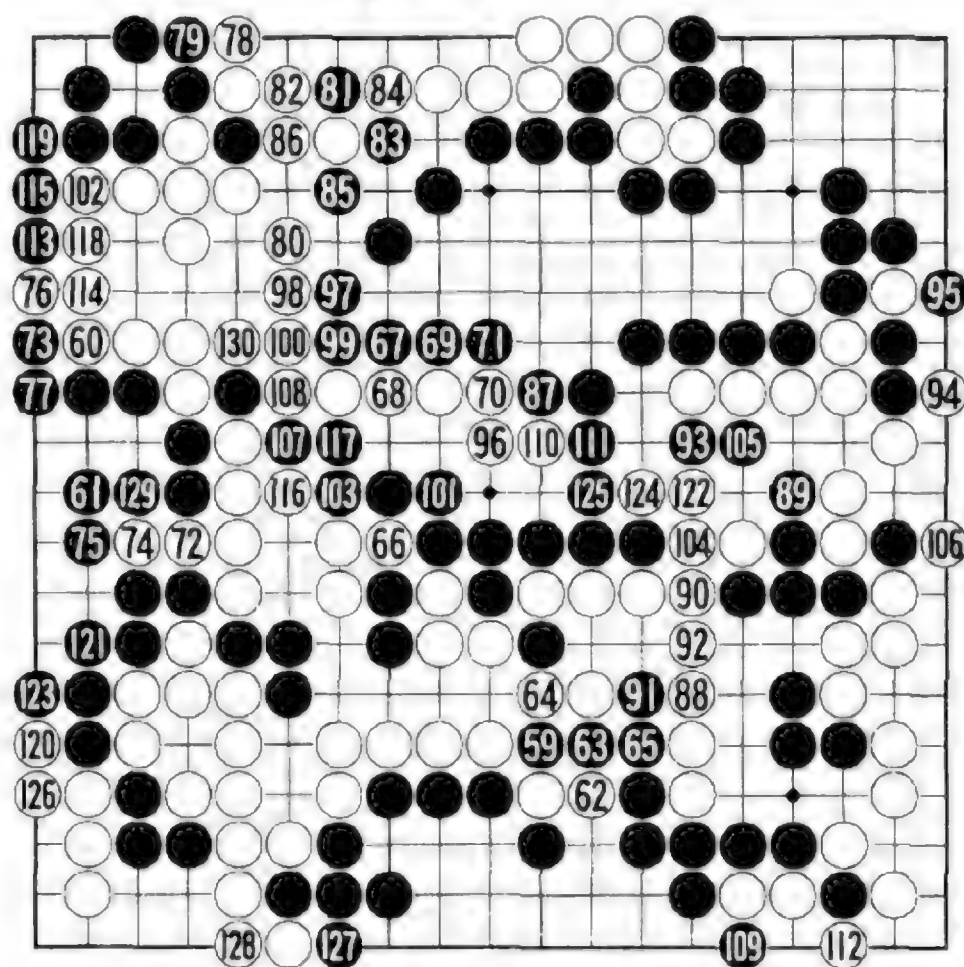


Figure 4 (159-230)

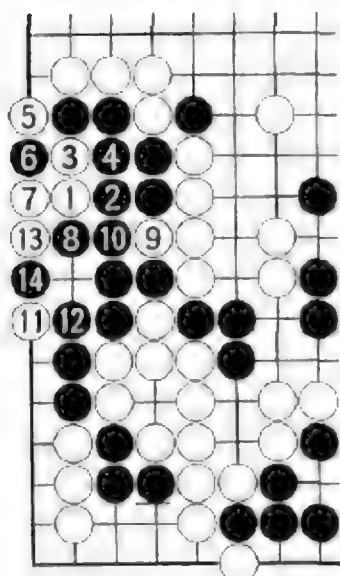
Figure 4 (159-230). *Lee lets the big fish get away.*

Black 61. Kobayashi: 'If Black had connected at 64, he would have won. If Black tenukis on the left side, White can get the ko shown in *Dia. 4*, but Black has plenty of ko threats, so he needn't worry about the ko.'

Kobayashi related after the game that when he captured five stones with 66 he thought that he had a win, but actually Lee still had a small lead.



Reviewing the game: Lee and Fujii Masayoshi on one side, Kobayashi and Yoon Ki-hyun 8-dan on the other. Even in defeat, Lee maintains his poker face.

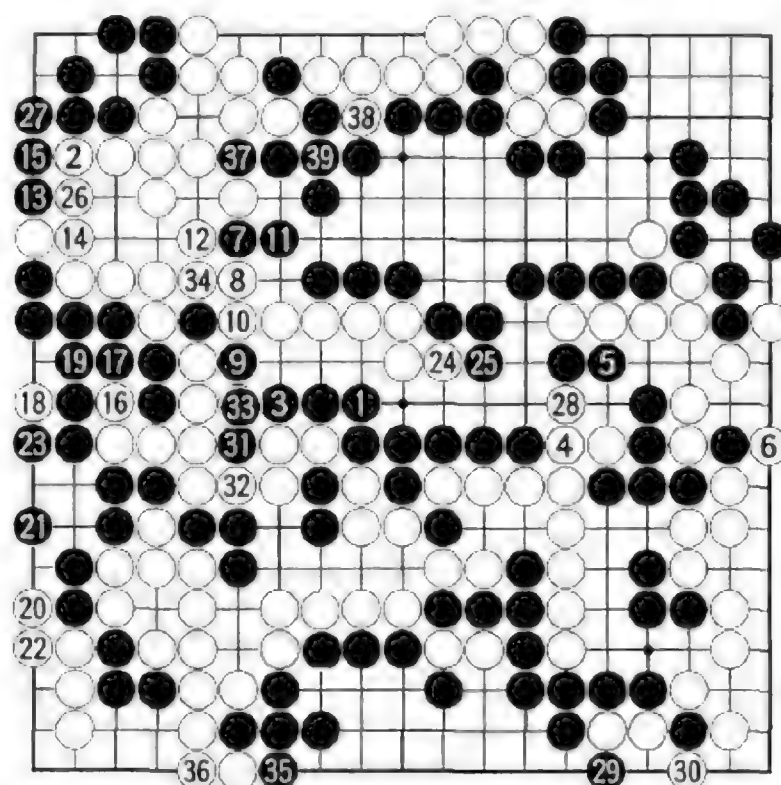


Dia. 4: Black can win the ko.

Kobayashi's conclusion was that 97 was the losing move. If instead Lee had attached at 98, he would have won by half a point.

After a lot of trial and error, Kobayashi worked out the endgame sequence shown in *Dia. 5*. It's a little long, but if you play through it you will find that Black wins by exactly half a point. Once White blocks at 98, Black has no chance of winning.

Lee's losing move came right at the end of the game. He had had any number of chances to win. Of course, he went into byo-yomi just past move 150, so he played all the endgame under time pressure.



Dia. 5: Black wins.

Needless to say, the reporters and the fans at the public commentary were bitterly disappointed. Fujii Masayoshi, head of the Yomiuri go section, writes that considering Lee played so well and that he suffered an upset loss by a mere half point, he expected to see the game given generous coverage in the next day's newspaper. Far from it. Most of the space was devoted to Cho Hun-hyun's win over Yamashiro (an upset that went in Korea's favour). Like Cho, Lee has to deal with a demanding go public.

Kobayashi just barely managed to save face as Japan's number one. He owed his victory to his patience and determination in persisting in an unfavourable position and to never losing sight of the final goal.

Kobayashi: 'My opponent is 14, the age I was when I made shodan, but he's stronger. I think he has weak points somewhere, but at any rate we can expect great things of him in the future. Even so, games where you are expected to win as a matter of course and who knows what they'll say about you if you lose are painful.'

White wins by half a point.

(From the Yomiuri Newspaper)

Jimmy Cha v. Nie

Jimmy Cha had scored his biggest success ever in the previous round when he defeated Cho Chikun. In this round he was faced with another very tough opponent.

After living 15 years in the United States, Cha had temporarily returned to Korea because of the illness of his mother. On April 16, the Han Kuk Kiwon gave him permission to resume playing in Korean tournaments as a 'guest professional' (incidentally, his Korean name is Cha Minsoo). Unfortunately, we do not have any word on his results, but the practice should have helped him to prepare for this game with Nie.

White: Jimmy Cha 4-dan

Black: Nie Weiping 9-dan

Played in Seoul on 2 June 1990.

Commentary by O Rissei 9-dan.

Figure 1 (1-56). *Black is satisfied.*

White 18. O: 'I'd want to cut to the left of 9 here. If White cuts, the sequence to 14 in *Dia. 1* can be expected. White will next play a ladder breaker on the bottom right star point. Perhaps Cha was afraid to play like this in such an important game. Note that though White A in the diagram at first glance seems to set up a ladder, it fails when Black attaches at B. I think that Black has no reason to be dissatisfied with the result to 19 in the figure.'

White 20. O: 'I'd prefer to play at 21 here. Black has poked his face out into the centre with 13 on the top left, so here one wants to

go for territory.'

Black 31. O: 'I think that this is an interesting idea. Usually you play the knight's-move approach at 38.' If White plays 32 at 34, the sequence in *Dia. 2* follows, and Black is satisfied. That's why White decides to pincer.

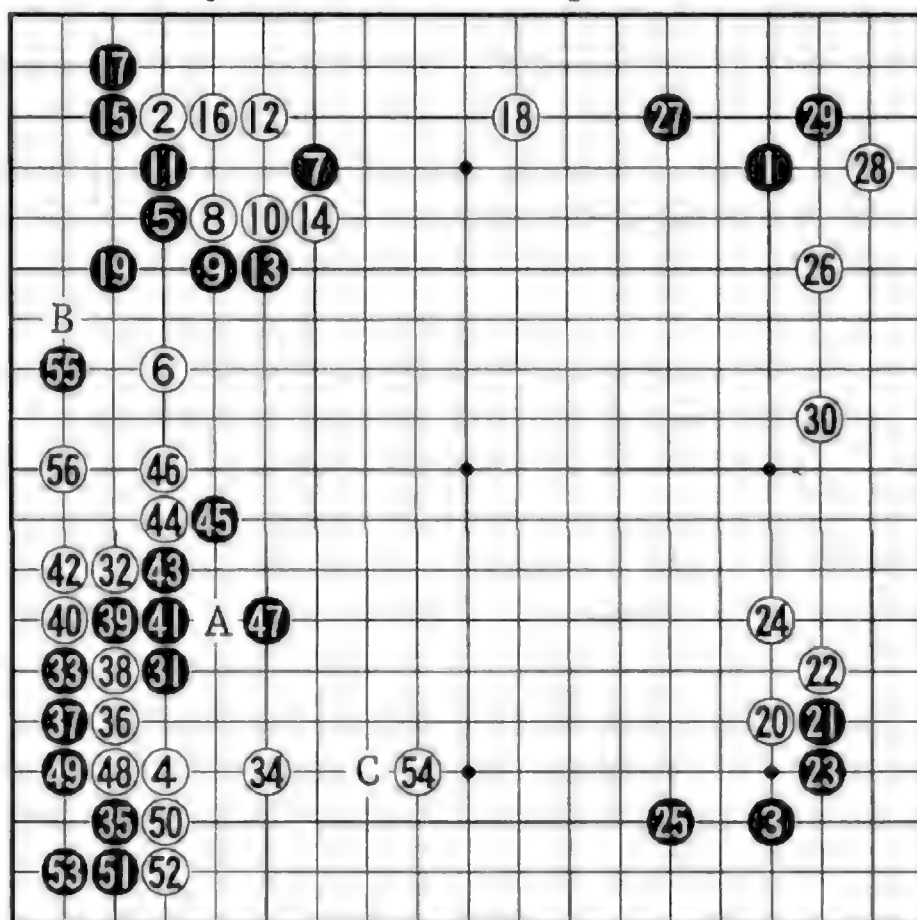
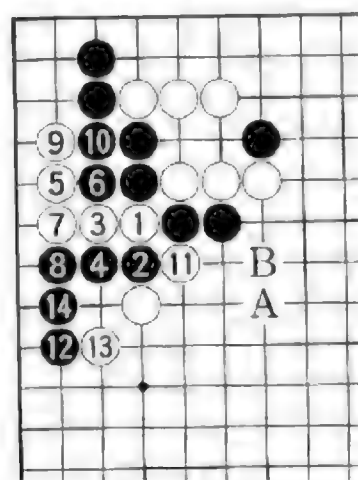


Figure 1 (1-56)

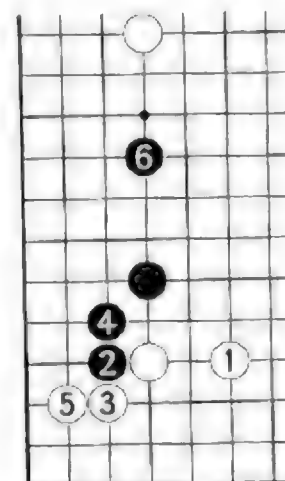
Black 37. If at 38, White will intercept at 37.

White 40. O: 'White cuts in an attempt to turn it into a fighting game. If White plays 40 at 41, Black 40 and White A will give a leisurely game. Cutting at 40 fits Cha's aggressive style. Nonetheless, Black has no reason to be dissatisfied.'

After 53, White extends at 54, but he would also like to play at B. However, that would give Black a severe move at C. Cha therefore chooses to defend the bottom, but Nie promptly attacks at 55. White 56 is painful, but he has no choice.



Dia. 1



Dia. 2

Figure 2 (57-105). *Two regrets*

White 72. Defending against an invasion is natural once Black has strengthened himself in

the centre with 63 and 67, but 72 is too solid. This was the first move about which Cha expressed regrets after the game. He said that he should have jumped to A. That would certainly make crawling at B more severe and it would also set up a good move at C, blocking Black off from the centre.

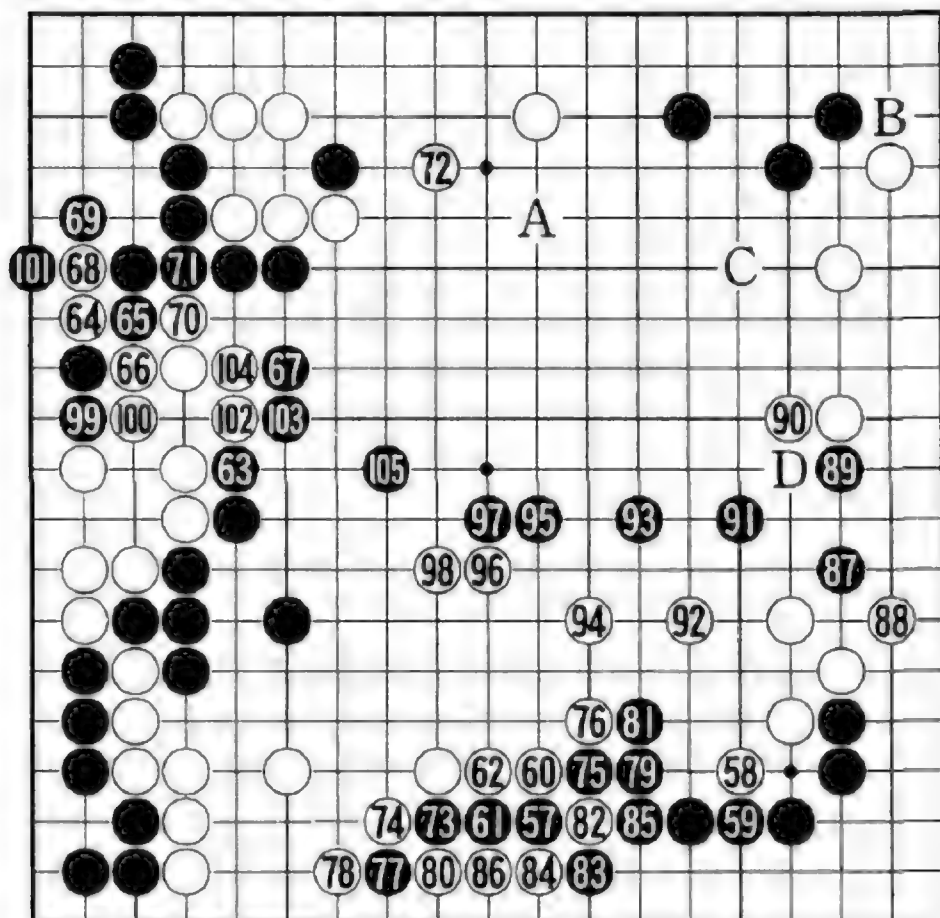
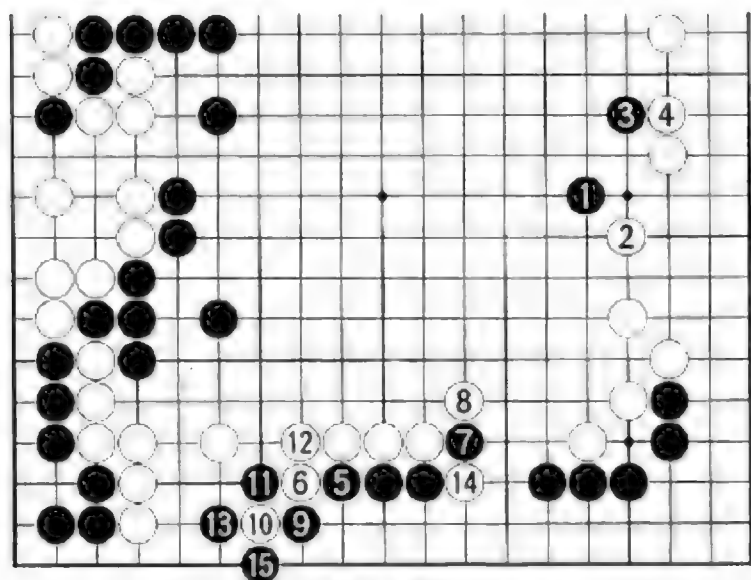


Figure 2 (57-105)

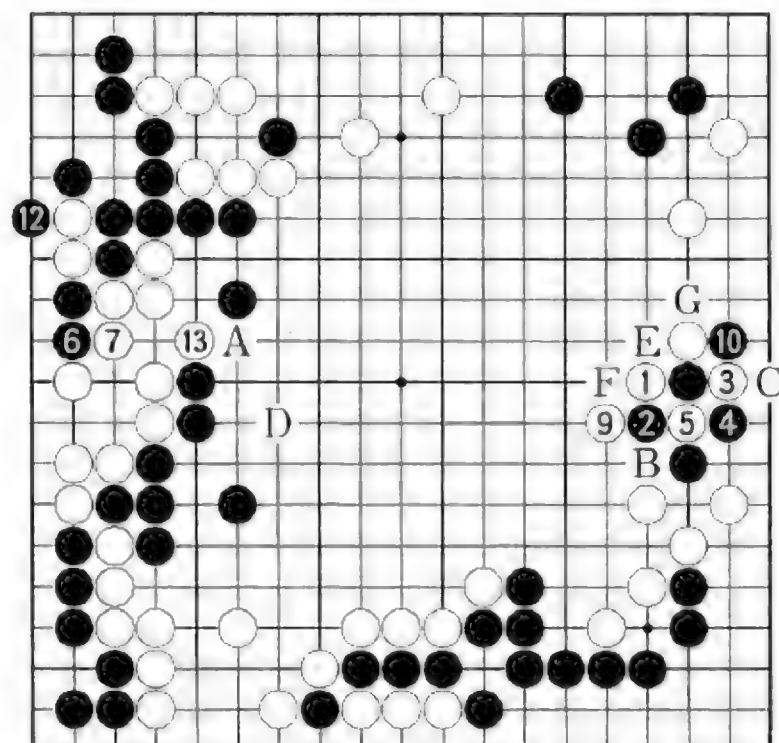


Dia. 3

O: 'White catches up a little at the bottom. Consequently, Black should have crawled at 73 after first forcing with 1 and 3 in Dia. 3. Even with 79, Black should capture a stone as in the diagram. I think that settling this group as quickly as possible is best. If Black played this way, he would have more than 55 points of secure territory. To counter this, White has only about 40 points, so providing his centre group doesn't die, it's a win for Black.'

When Black plays 81, he's aiming at the invasion at 87.

After the game Cha said that instead of 90 he should have challenged Black to a ko with D. This was his second regret.

Dia. 4
8, 11, 14: ko

The ko is shown in Dia. 4. O: 'Talking of a ko is easy, but putting it into effect is difficult. After Black 14, White has no ko threats. Note that if Black uses 14 to block at A, White will end the ko with B. Black can then get a ko on the left side, but White can fight it, as he has plenty of adjacent ko threats. Also, if White moves out at A after 14, aiming at the black group below, then after Black C White can be just about sure of capturing it with D, but Black will continue on the right with E, White F, Black G, placing White's top right group in danger.'

'After the continuation in the game to 104, Black has nearly 50 points of secure territory while White has only 40, so Black is still in the lead.'



Nie took care to keep his guard up right to the end of his clash with Jimmy Cha.

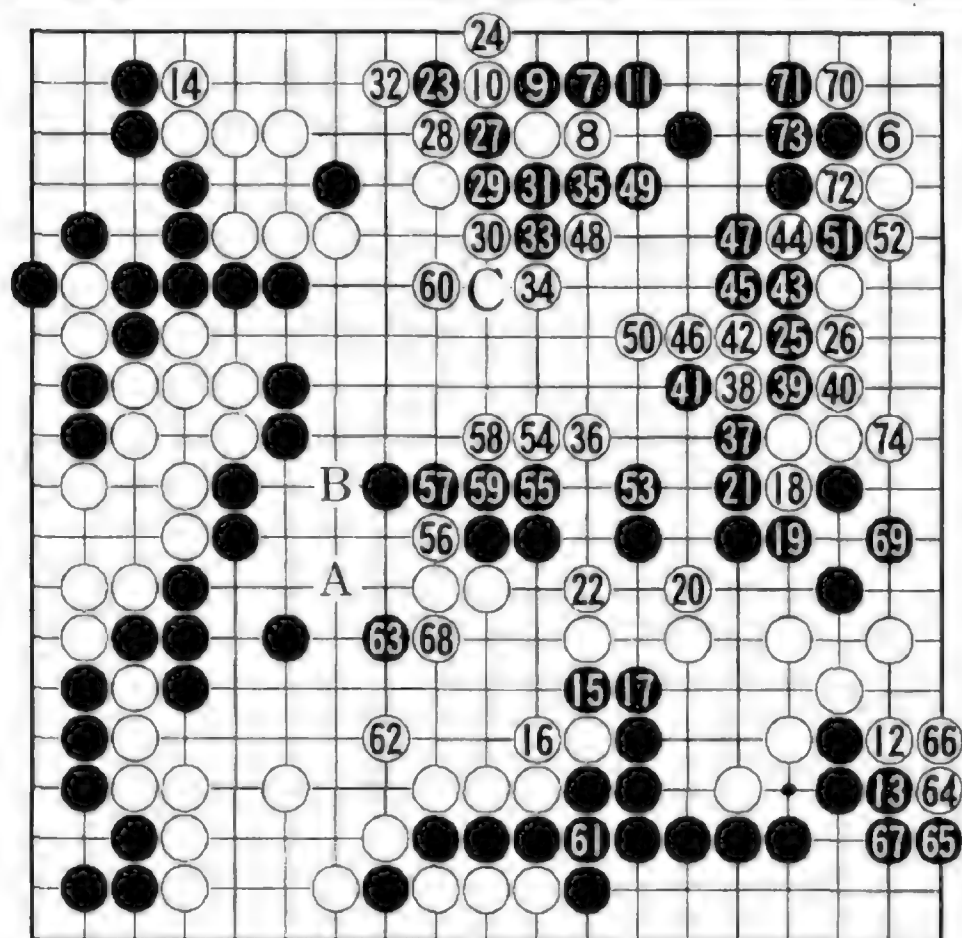
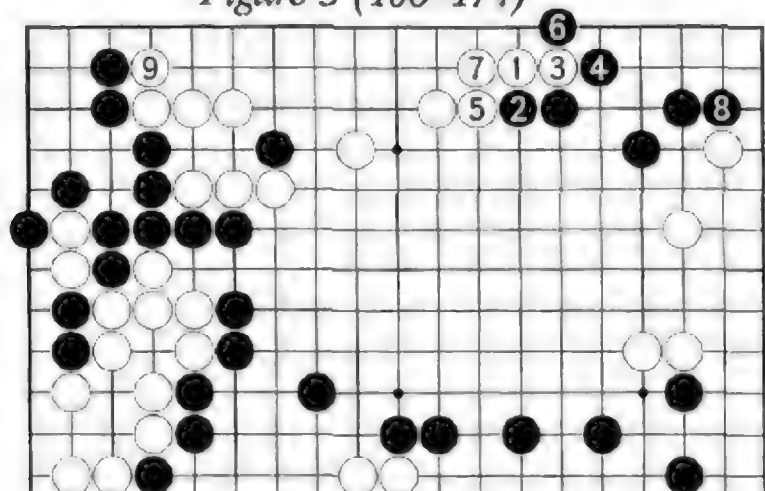


Figure 3 (106-174)



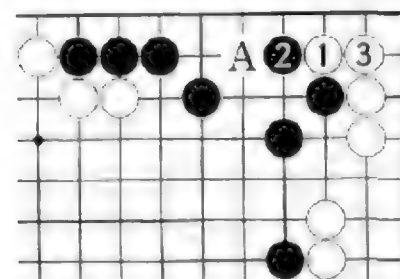
Dia. 5

Figure 3 (106-174). White misses his chance.

O: 'White 6 is a good point, but the knight's move of 11 is bigger. If Black answered at 2 in Dia. 5, White 3 to 7 would follow. [Black 8 is necessary.] White 9 now becomes a splendid move. In contrast, White 14 in the figure is not so big, as Black can play the clamp at 23. With the sequence in the diagram, Black would have 45 points, excluding the centre, while White would also have 45. Black is thick in the centre, but even so the issue would be decided in the endgame.'

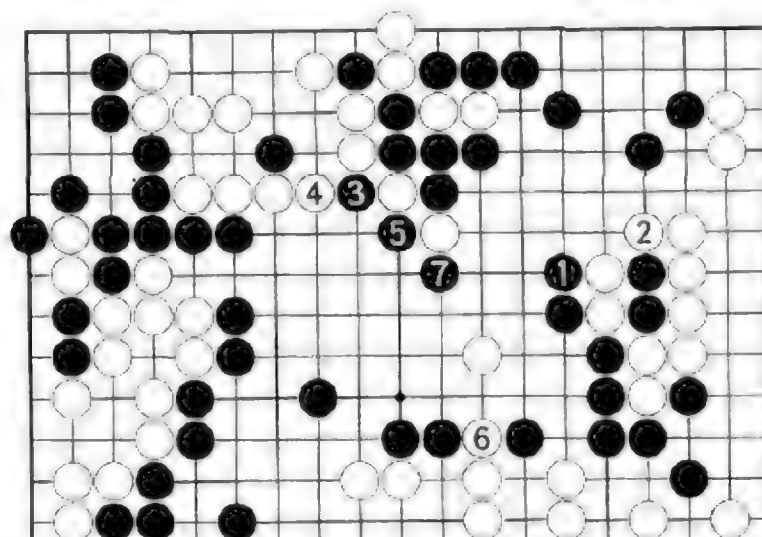
White 14 was the third move Cha regretted. What should he have done? O: 'He should have played 1 and 3 in Dia. 6. Then later he could aim at the clamp at A or he could jump to A in the figure, reducing Black's territory and aiming at attaching at B or 57.'

White 36 was the last move before the lunch break. This game was the fastest of the quarterfinals. Both Nie and Cha are fast players — from the pace of their play you wouldn't realize what an important game it was.

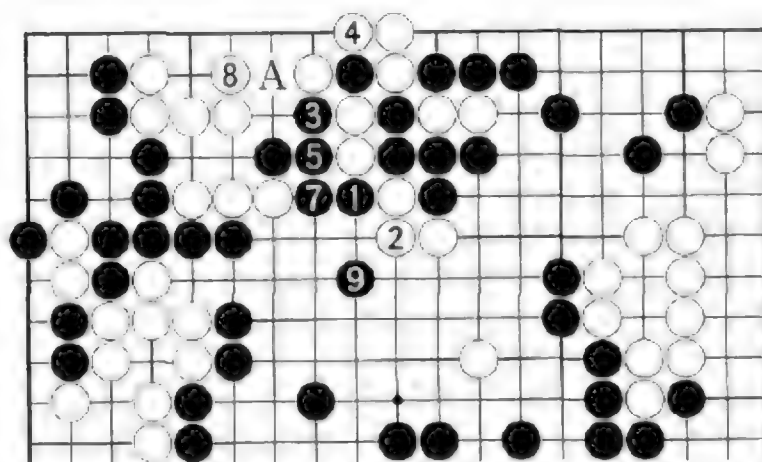


Dia. 6

White 36. O: 'White C is probably the proper move (honte). Doubtless Cha plunged in because he was behind. For his part, Nie is playing cautiously. I think the game would have been over more quickly if Black had sacrificed his two stones instead of fleeing with 43.' The sacrifice is shown in Dia. 7. In the game the centre becomes whitish, but here on the contrary it becomes blackish. Note that if White yields to the temptation to play 4 at 5 —



Dia. 7



Dia. 8

6: connects

Dia. 8. If White 2, Black squeezes with 3 and 5, forces White to defend against A with 8, then jumps out to 9. White's four centre stones are now in trouble.

Figure 4 (175-271). A safe win

Black 79. Black 81 is safer, but White will force with A, then switch to 83 in the top right corner. Nie chooses the surest path to victory.

Jimmy Cha had come to Seoul one month before this game to get in some intensive prac-



Reviewing the game with Yoon Ki Hyun 8-dan of Korea (standing left of Cha).

tice at the Han Kuk Kiwon, but it was unavailing. Once Nie took a lead, he made sure he didn't give Cha any chance to stage one of his patented fightbacks.

Black wins by 2 1/2 points.

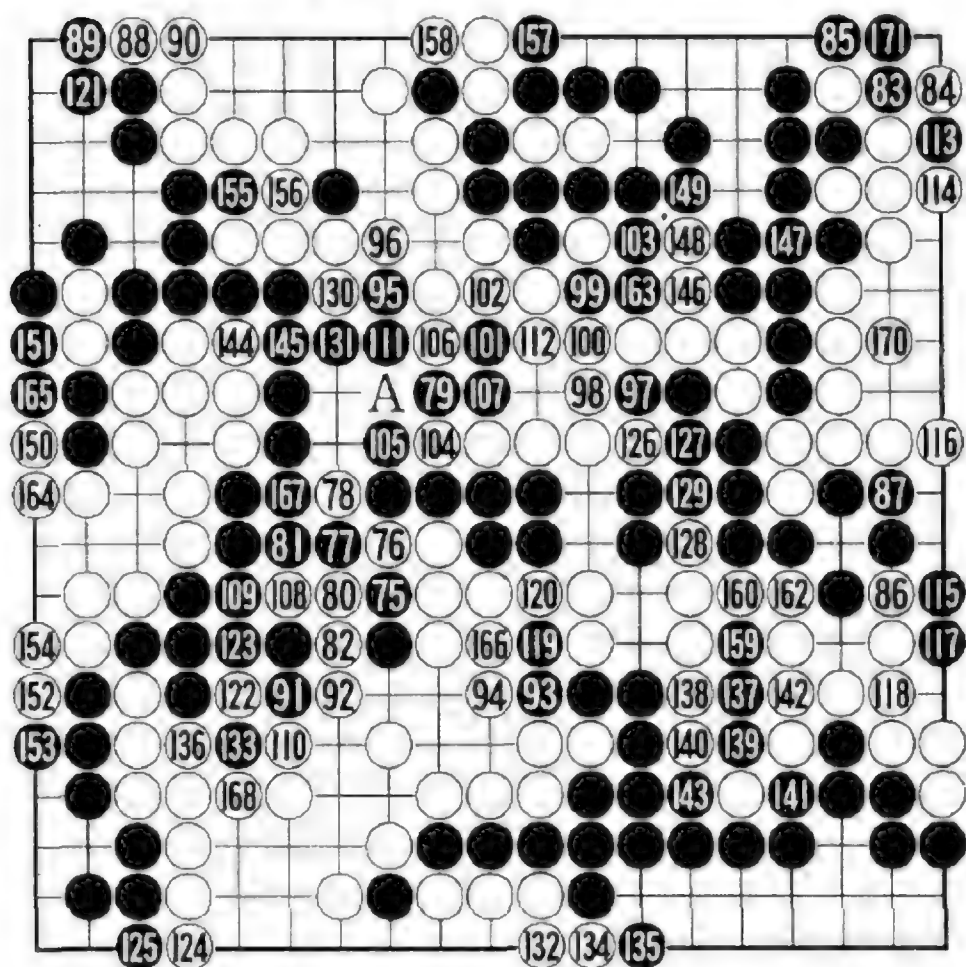


Figure 4 (175-271)

161: connects (left of 141); 169: connects (at 122)

The Fujitsu Cup Final: Rin v. Nie

This was Nie's first appearance in the final of the Fujitsu Cup. In the 1st Cup, he lost to Rin in the semifinals (the game is given in GW53). That was a memorable encounter, as it was the first-ever official game between a mainland Chinese and a Taiwanese player. In the 2nd Cup, Nie was the victim of an upset at the hands of the Nihon Ki-in Taiwanese player O Meien in his first game (he was seeded into the second round). At the age of 37, Nie is still at his peak, but in the last couple of years he has lost a little of his aura of invincibility.

At 48, an age when the careers of most players start to wind down, Rin is displaying remarkable consistency. He is always in contention in the newspaper tournaments, though he made a lot of unsuccessful challenges in the 1980s: three for the Kisei title, one for the Meijin, one for the Judan, and one for the Oza. The exception was the Honinbo title, which he won in 1983 and 1984. Rin's luck changed at the end of 1989, when he took the Tengen title from Cho Chikun. This was his third ap-

pearance in the final of the Fujitsu Cup and he also reached the semifinals of the Ing Cup.

White: Nie Weiping

Black: Rin Kaiho

Played in Tokyo on 4 August 1990.

Commentary by Otake Hideo.

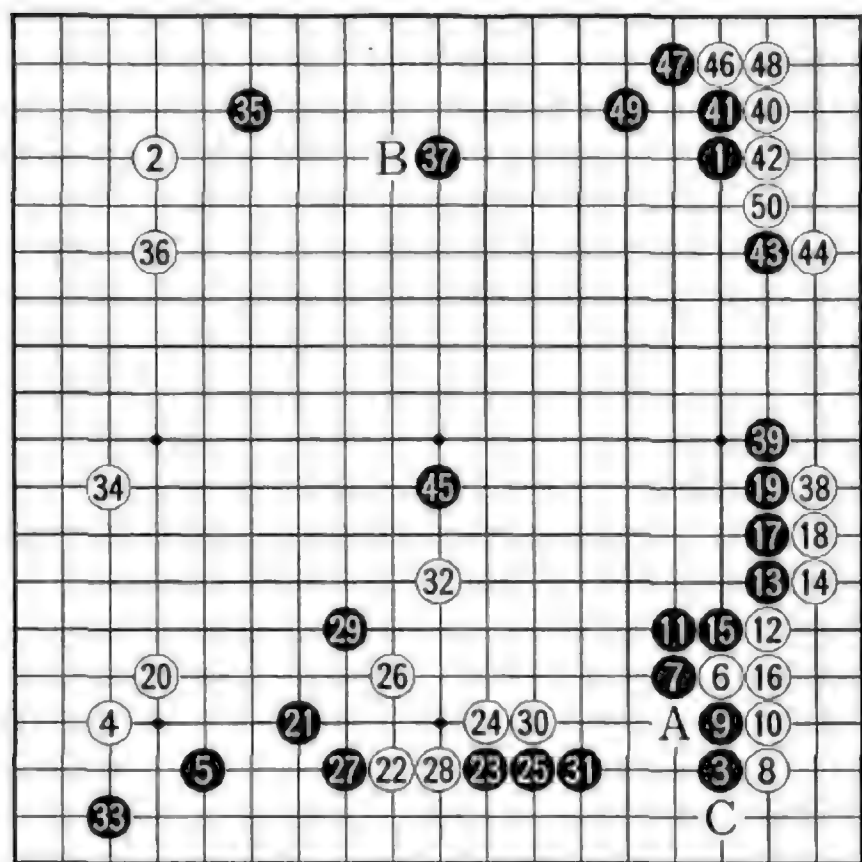
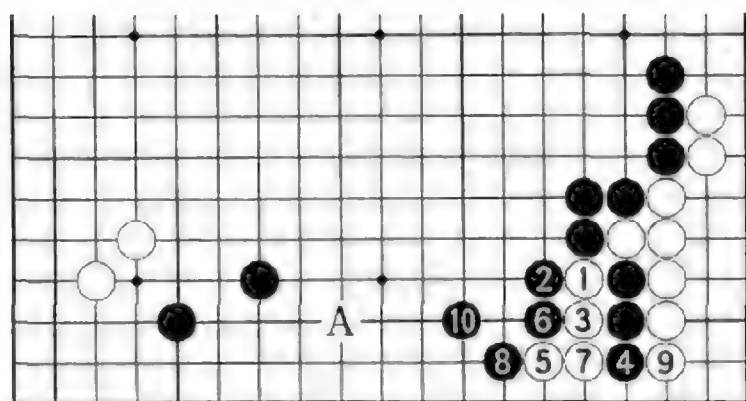


Figure 1 (1-50)



Dia. 1: good for Black

Figure 1 (1-50). Nie tries to coast.

In contrast to their game in this year's IBM tournament (see page 23), Rin avoids the 'magic sword' joseki. Black 7 looks forward to pressing at 20. The joseki here also appeared in Game 4 of the Ing title match (see GW59).

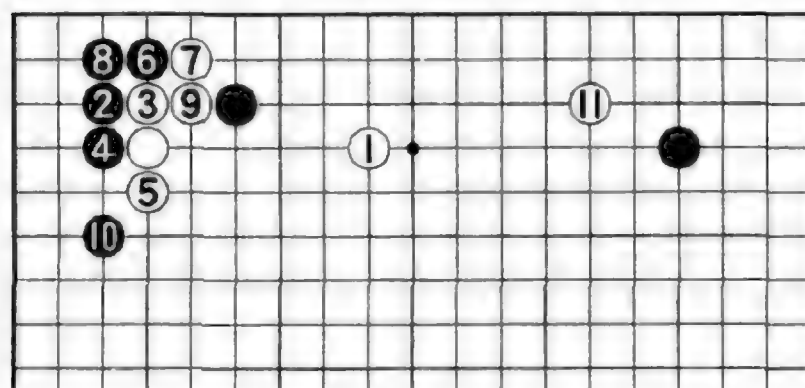
Black 21. The focus in this opening is on the cutting point at A. When Black plays the high move of 21, cutting at A won't work well. Black will be happy to sacrifice his stones as in Dia. 1, as he builds a good position at the bottom. If Black 21 were at A in the diagram, this result would be acceptable for White, because Black's bottom position would be too low.

When Black plays 21, it is obvious that White will invade at 22, but Black welcomes

the fight.

White is satisfied with the result at the bottom, so he plays leisurely with 36, but a pincer at B would be better. The sequence in Dia. 2 might follow. Black gets an excellent position at the top with 37. However, White goes for profit with 40, confident that this gives a close game (in fact, Nie seems to have believed that he was ahead). His reason for crawling at 38 first is that Black C will be sente if Black blocks at 38, so White will no longer be able to aim at A.

Black 45. Tenuki in this position is unusual, but 45 combines well with the moyo at the top, making an ideal box shape. Rin had been waiting for a chance to cap ever since playing 29.



Dia. 2: more aggressive

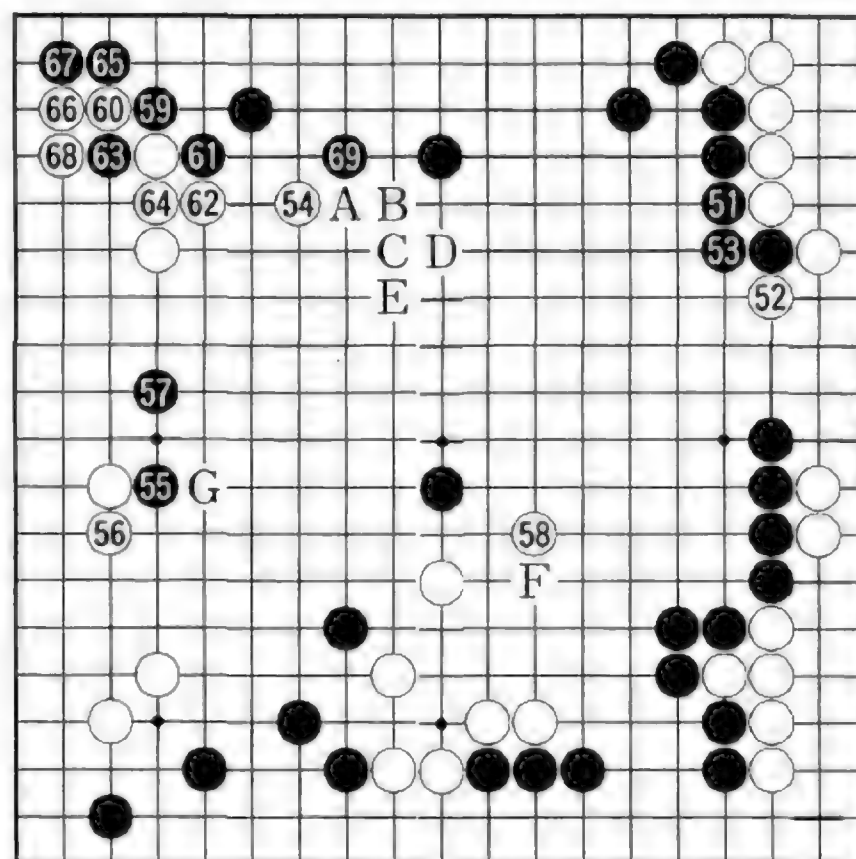


Figure 2 (51-69)

Figure 2 (51-69). Missing the key point

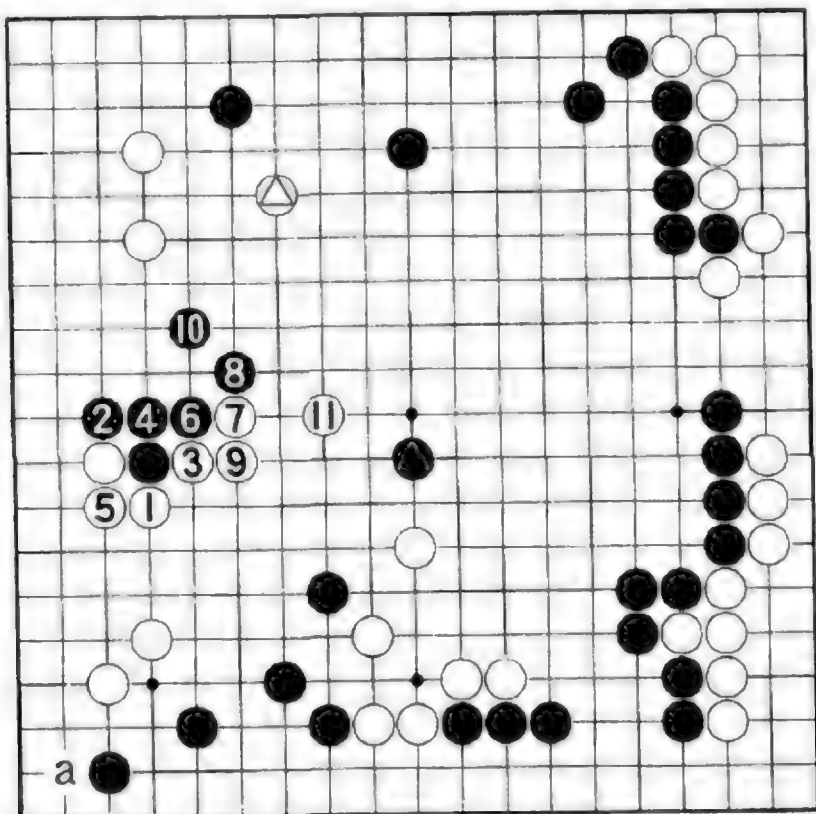
White 54 is a good point, expanding White's moyo and reducing Black's top moyo. Nie was probably quite satisfied with his game when he played here.

Black can't answer at 69 immediately, as White will be happy to force with White A, Black B, White C, Black D, White E. That

would render Black's capping move below (45) ineffective.

Attacking the white group at the centre bottom won't lead anywhere immediately, so there is only one place for Black to start a fight and that is 55.

White 56 met with disapproval from Otake, who considered this the decisive strategic point of the game. 'I'd want to hane at 1 in *Dia. 3*. Black has to answer at 2, so White plays 3 and 5. If Black 6, White makes a two-step hane, cutting his way through the middle. This way the marked black stone loses its effectiveness, while in contrast the marked white stone works well. White can also aim at 'a', putting pressure on Black and taking extra points.'



Dia. 3: a superior strategy

Having played 54, White wants to continue with White 69, but he feels compelled to add a stone at 58 to forestall Black F, which would be severe. Otake commented the he would have preferred to attack Black by playing 58 at G.

When Black plays 69, the value of 54 is lessened: White's thickness here is counteracted by 55 and 57. Otake: 'Black has made the capping move [45], split White's left side into two, and on top of that destroyed the top left corner without making a 3-3 invasion [which would have entailed a reduction in Black's own territory]. Up to 69 he secures over 30 points of territory at the top. Not only is he ahead in territory, he also has more thickness. The game is now unloseable for him.'

Figure 3 (70-100). *Rin secures the lead.*

When Black blocks at 75, White can't omit

78, as letting Black play 80 in sente would be unbearable.

Black 85 threatens White's group to the left while expanding Black's top moyo. O Meien, who was following the game in the pressroom, commented: 'The top black territory by itself is pretty close to being bigger than all White's territories combined. There's nowhere where Rin might overdo things or slip up, so the issue is already decided.'

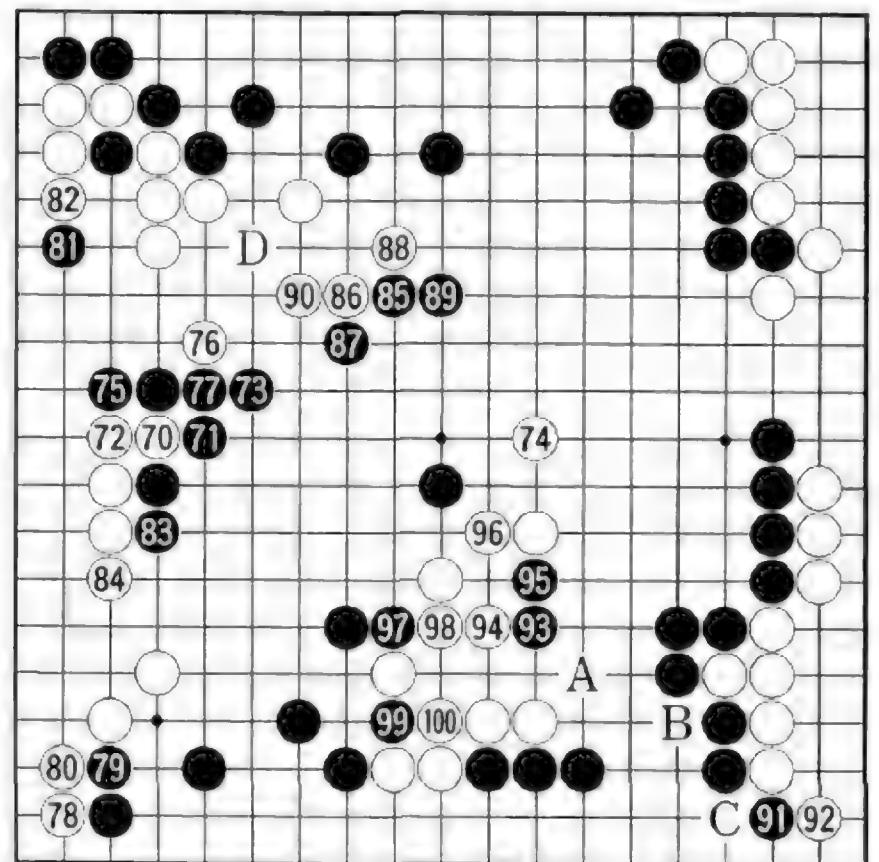
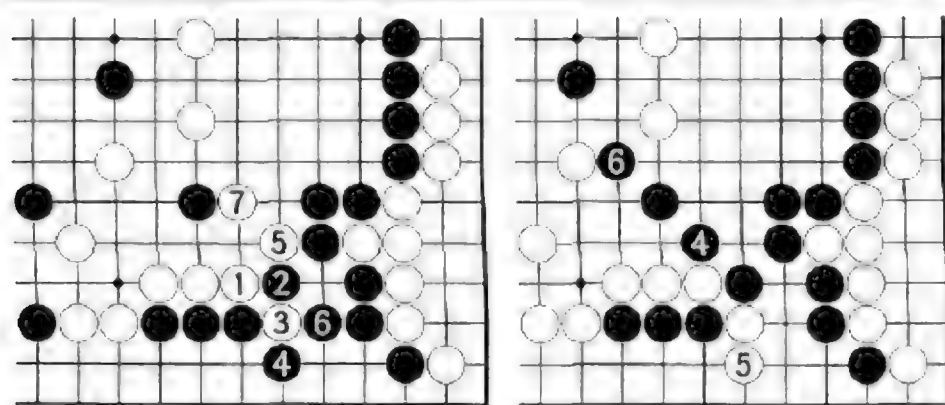


Figure 3 (70-100)

Black 93 is severe. Nie commented later that before playing 86 he should have played A, forcing Black to add a stone to defend the cutting point at B. Otake: 'Rin said that in that case he would have played 91 and C. This is big, so his lead would not be affected, but White had no choice but to play like this and make the game more drawn-out. Even if Black attacked the group at the top at D, it's not so easy to capture it, and apparently Rin had no intention of trying.'

White 94 and 96 could not be more painful for White: all of Black's stones are right on the vital points. White 94 is so painful that players following the game looked at the possibility of playing 1 and 3 in *Dia. 4* (page 18). If 4, White ataris with 5, then captures the pivotal stone with 7. Otake: 'This won't happen: Black will answer at 4 in *Dia. 5*. White can capture three stones with 5, but Black cuts off the two white stones above with 6. White won't like this. Even so, White had to play like this to make a game of it.'



Dia. 4

Dia. 5

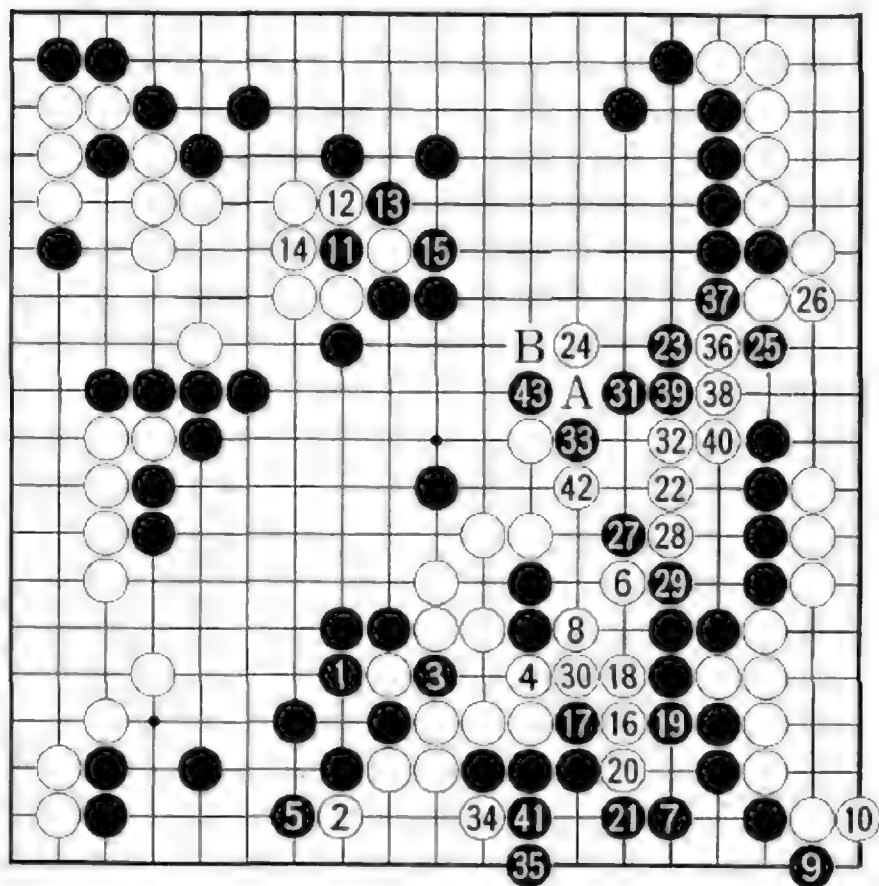


Figure 4 (101-143)

Figure 4 (101-143). Rin is unrelenting.

Black simply discards two stones up to 8. Otake: 'Black has captured a stone in the centre (with 3) and 7 and 9 alone gain him about ten points, so the two sacrifice stones have served their purpose. Moreover, White still doesn't have two eyes even after capturing them.'

Black 27 is a superb move, enabling Black to swallow up a stone up to 43. Black 33 is a good follow-up: O Meien commented that he would have been content to capture with Black A, White 43, Black B, but when Rin is in good form he is unrelenting.

After 43 Rin was confident of his win.

Figure 5 (144-183). Third time lucky

Otake's summing up: 'Rin is strong at fighting; he's good at everything. Nie, who has confidence in his calculating ability, tried to avoid difficult fighting and turn it into an endgame contest. He played that way from the outset, going for profit. However, Rin was full of fight, and this strategy didn't work. Nie lost without doing anything. Back in China, he probably has some keen regrets about this



game.'

Actually half a month earlier these two had played in the IBM tournament, and Rin had thrashed Nie. He won by 17 1/2 points. Since they were due to clash again in the Fujitsu final, Nie played to the bitter end without resigning. This time he tried to beat Rin on territory, but that didn't work either.

On his third try, Rin finally won the Fujitsu Cup. He has made a good start to the 90s.

White resigns after Black 183.

(Adapted from the Yomiuri. Fujitsu report translated by John Power.)

Prize money

1st prize: ¥15,000,000

2nd prize: ¥7,000,000

3rd prize: ¥4,000,000

4th prize: ¥2,000,000

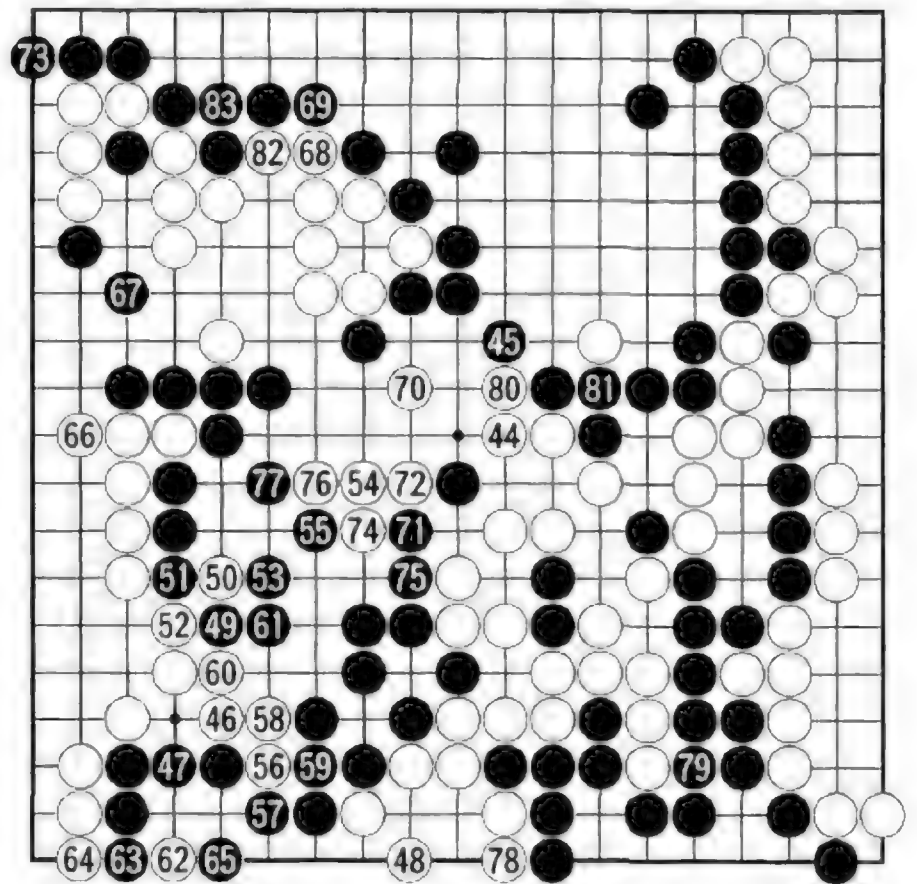


Figure 5 (144-183)

The 3rd IBM Lightning Go Championship

Setbacks for Chinese Stars

In the IBM championship, Rin's great rival of the 1970s, Ishida Yoshio, is demonstrating the same consistency that Rin has in the Fujitsu Cup. Ishida won the 1st Cup, came second to Otake in the 2nd, and this year reached the semifinals.

In this issue we would like to present three very interesting international pairings. With only two Koreans and two Chinese playing in the main tournament, this is not a truly international tournament, but for the first time the Chinese sent their top two players. Unfortunately, both lost in the third round. Nie Weiping beat Tanimura 6-dan and Kudo Norio 9-dan before running into Rin Kaiho. Ma Xiaochun beat Hashimoto Shoji 9-dan and Imamura Yoshiaki 6-dan (not to be confused with Imamura Toshiya 8-dan of the Kansai Ki-in) before having his run cut short by Hane. We would like to present Ma's first-round game and both the third-round games. They were all exciting games.

Ma v. Hashimoto Shoji (Round 1)

Hashimoto Shoji of the Kansai Ki-in has

been lying low in recent years, but in international go he has a good record. He is one of only two Japanese players to compile perfect records on tours of China: in 1981 he scored 7-0, including wins over Nie and Liu. Against Ma, however, he has not done so well. Ma won their best-of-three match on the 1984 Chinese tour of Japan 2-0. They also met in the 1st Japan-China TV match, played in 1985, and again Ma was victorious. In this game Hashimoto gets off to a bad start, but then shows plenty of fighting spirit.



Hashimoto Shoji

White: Hashimoto Shoji 9-dan

Black: Ma Xiaochun 9-dan

Komi: 5 1/2; time: 30 minutes each, followed by 30 seconds byo-yomi per move.

Played on 23 June 1990.

Commentary by Ishida Akira 9-dan.

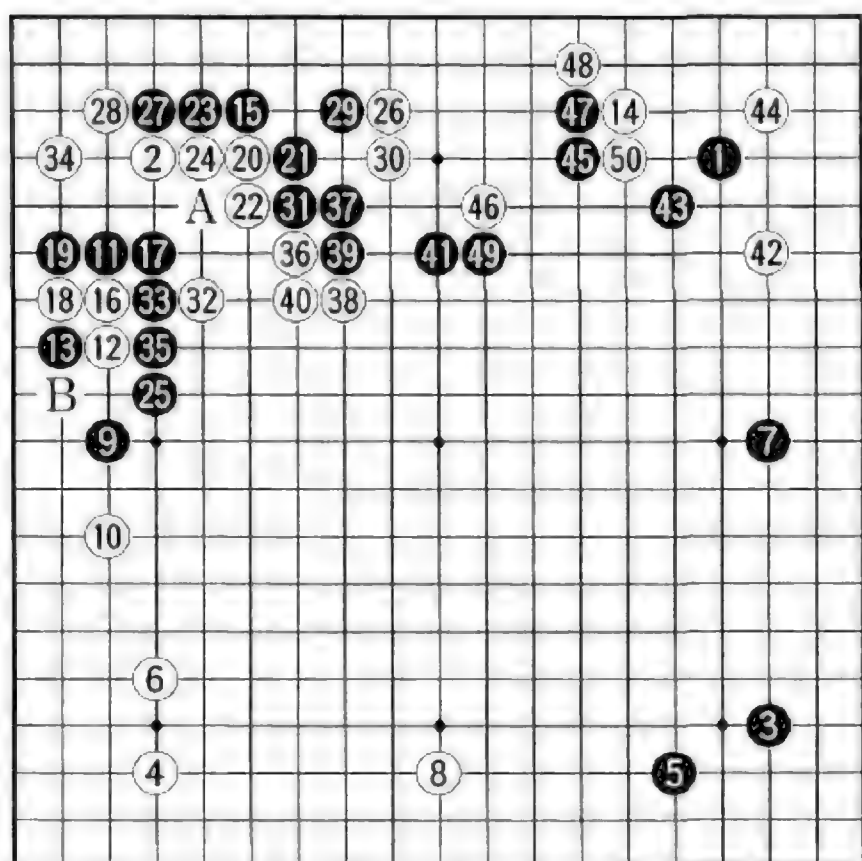
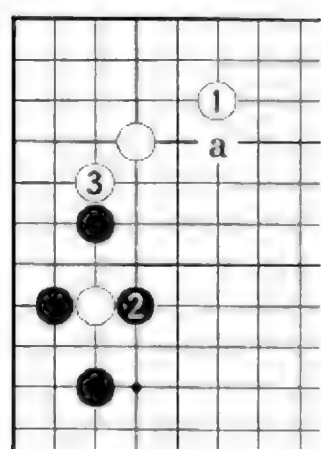
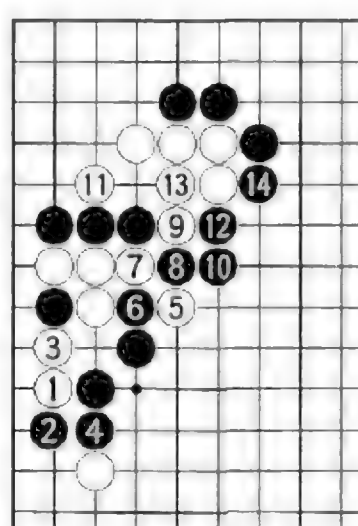


Figure 1 (1-50)



Dia. 1



Dia. 2

Figure 1 (1-50). Hashimoto's misguided fuseki strategy

White 14 is a special strategy, but Ishida queried the decision to let Black make a second approach move at 15. White has no really good answer. If he plays A, Black 35 will be just right. Attaching at White 17 is also unsatisfactory: Black answers at 16. White therefore switches to 16: he expects Black 18, after which he plans to play White 17, but Black counterattacks with 17. This is the start of a tough fight for White.

Instead of 14, White should have followed the standard strategy of *Dia. 1* (1 could also be at 'a') or else played 14 at B.

Having come this far, White 18 was natural, but Hashimoto looked pained when Ma played 19. After about 20 minutes' thought, he poked his head out with 20 and 22, but he was faced with a crisis when Black played 25.

White 26. If White follows *Dia. 2*, he can capture some black stones, but Black blocks him off from this centre. This is out of the question. White therefore attacks at the top, but up to 35 his three stones are captured. White has been dealt a fatal injury.

White 42. Ishida: 'I don't know whether to call this a Hashimoto-style all-out fighting move — it's a violent move. Usually White would defend at the top.'

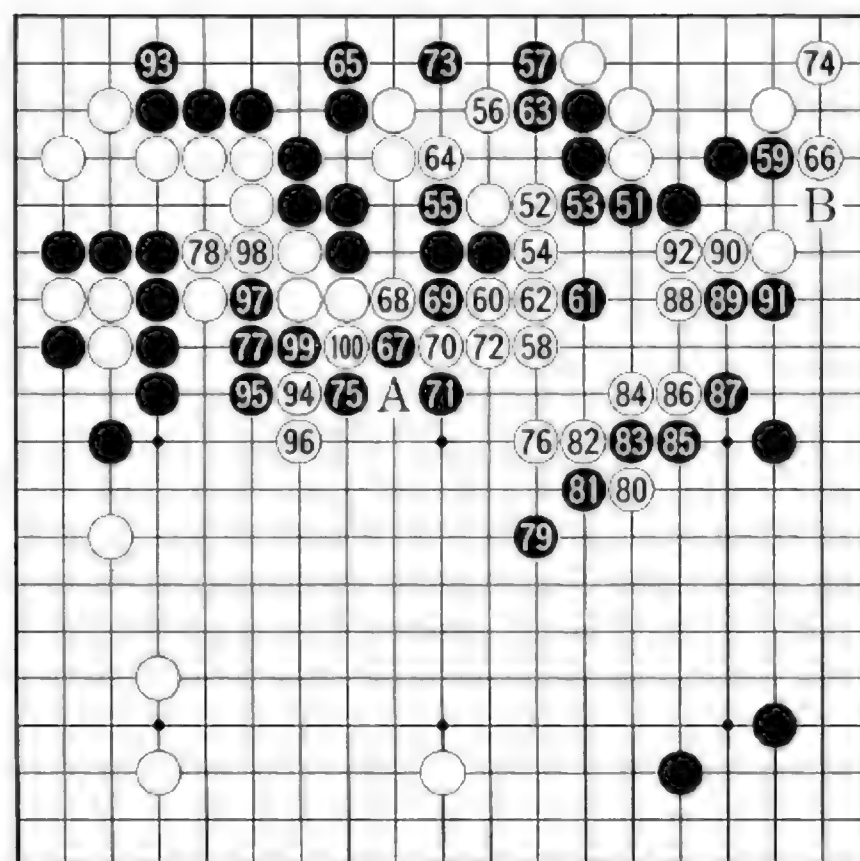


Figure 2 (51-100)

Figure 2 (51-100). Desperation measures

White pays another sacrifice in the top right corner, but at least he seals Black in up to 60.

White 74. Cutting at A would be safer, but if Black blocks at B the game is hopeless. Hashimoto has to gamble.

Black keeps a firm grip on the game, blocking White's path with 79, then cutting in response to 80.

Figure 3 (101-161). A one-sided game

Hashimoto tries everything he can think of to upset Black's lead, but Ma plays with great accuracy. The game may be one-sided, but Hashimoto fights all the way.

In the first two IBM tournaments, Hashimoto lost to Ishida and Otake, both of

whom went on to win the tournament, so Ma must have been encouraged by this win.

White resigns after Black 161.

(Go Weekly, 24 July 1990)

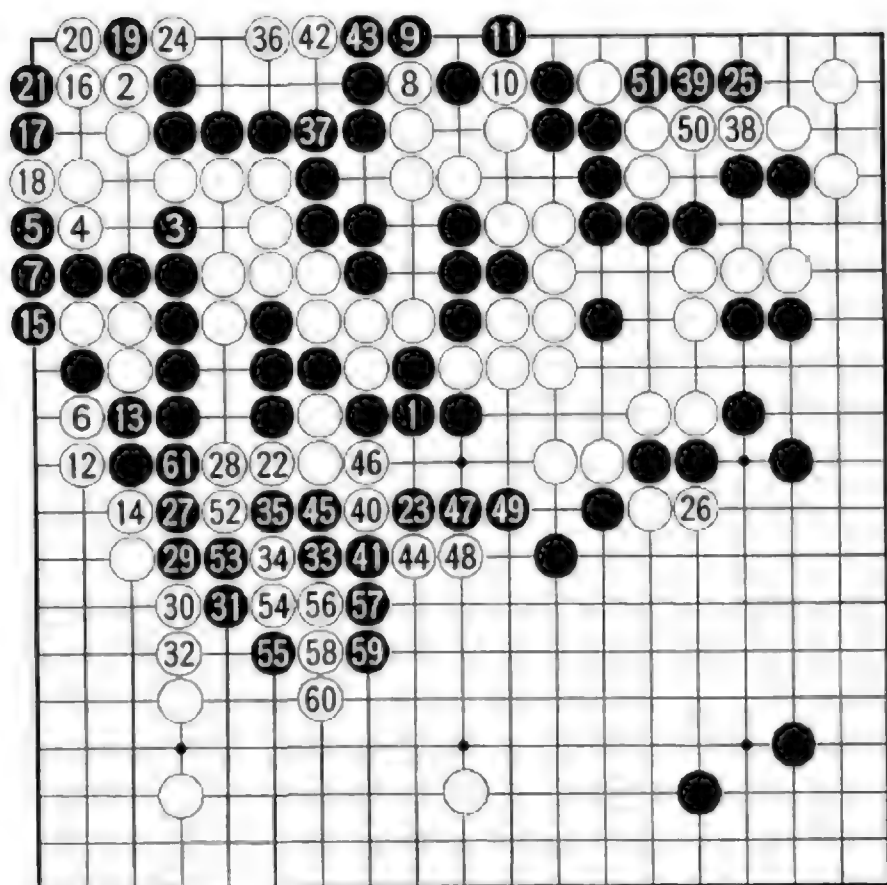


Figure 3 (101-161)

Ma v. Hane (Round 3)

Ma's opponent in the third round, Hane Yasumasa 9-dan, made a name for himself by defeating Nie to win the 4th Super Go series for Japan. Hane toured China in 1979 and scored 4-2 (for some reason, only six matches were played on this tour). Hane's record in Japan-China Goodwill matches is 9-6, with three of his losses being to Nie. He beat Ma in their only encounter in these matches.

White: Hane Yasumasa 9-dan

Black: Ma Xiaochun 9-dan

Played on 16 July 1990.

Commentary by Ishida Akira 9-dan.

Figure 1 (1-54). *A spectacular 'joseki'*

Ma avoids the popular version of the large avalanche (onadare) joseki, which is 23 at 25. An extraordinary sequence follows from 32 to 54.

This is not actually a new pattern — it first appeared in joseki books 30 years ago — but this furikawari (trade) is so bold that professionals have tended to avoid it. Ishida Akira: 'Most people would probably say that the result to 54 is favourable for White.'

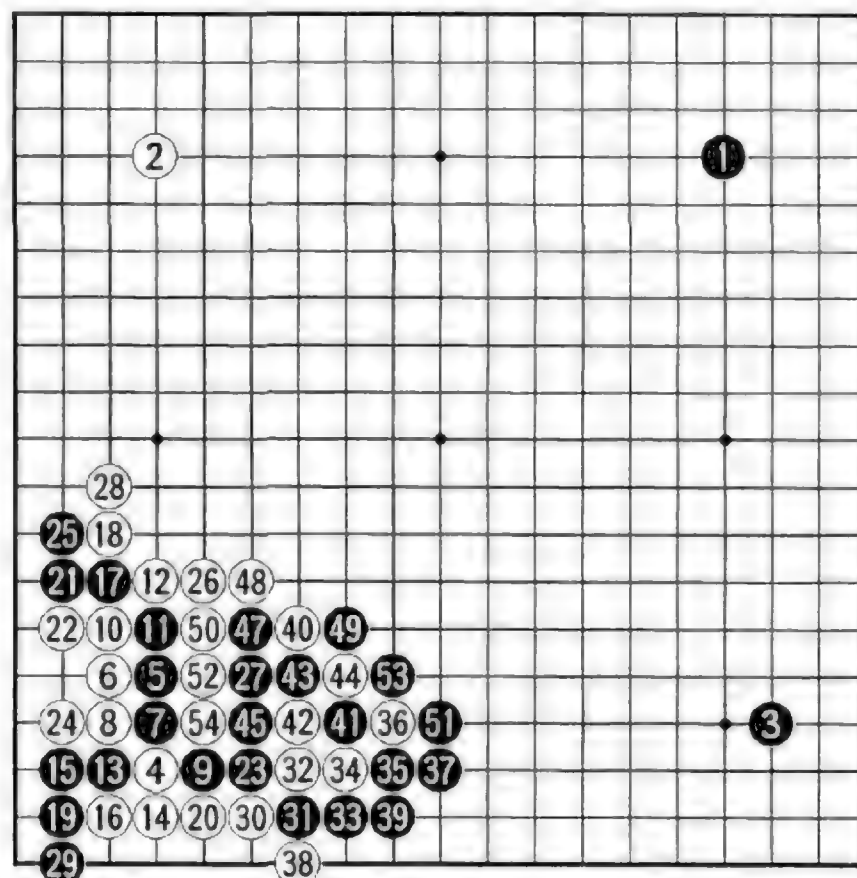


Figure 1 (1-54)
46: connects

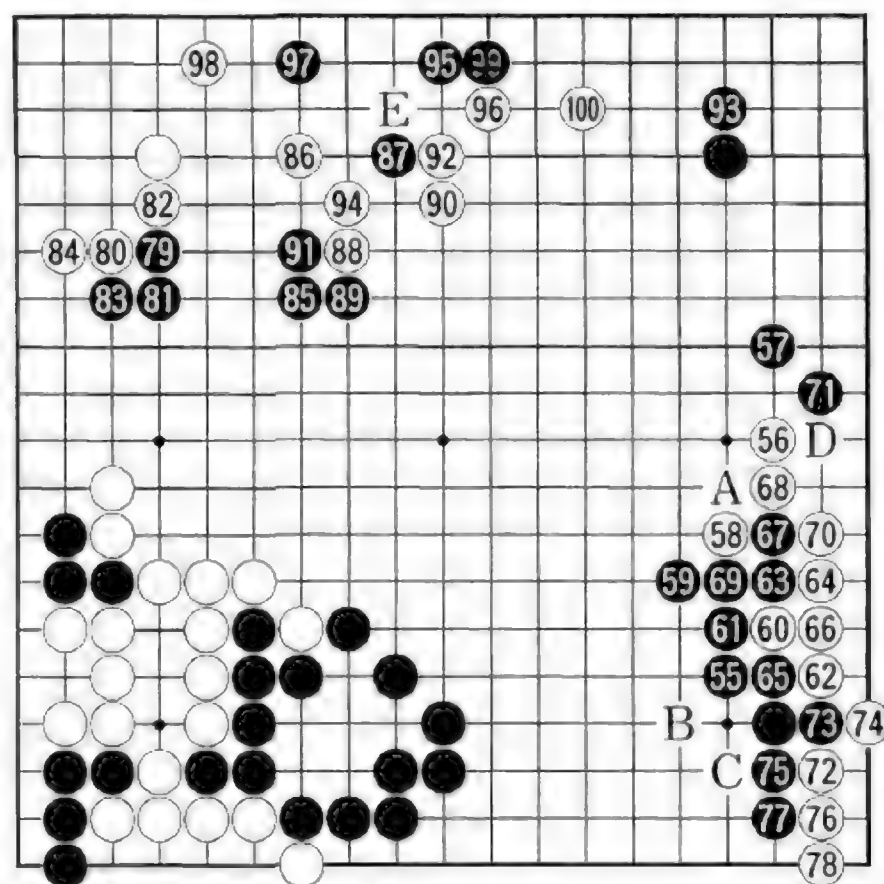


Figure 2 (55-100)

Figure 2 (55-100). *Attacking the wrong way*

Black 55 is too biased towards defending the corner. Black should extend to A; if White makes an approach move at B, he could attack with C.

Attacking with 57 is natural, but continuing the attack with 71 later is dubious. Ishida: 'When Ma played 71, he probably overlooked 72. Black loses a lot of points when White lives up to 78; Black is already losing. Instead of 71, Black should have switched to 79.' In short, Ma assumed that Black would answer 71 by crawling at 73, in which case Black could have blocked off the corner with 72. If White then



Ma 9-dan

defended with D, Black would have been satisfied.

From 80 on the game develops smoothly for White. Instead of 94, White E would be good enough.

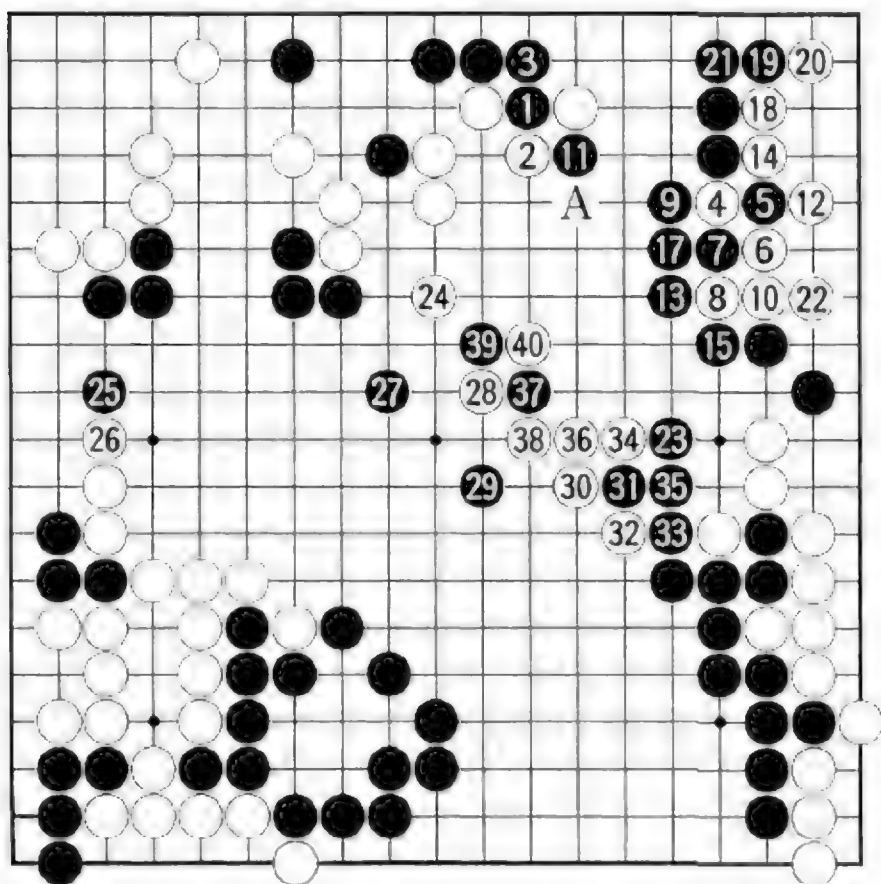


Figure 3 (101–140)
16: ko

Figure 3 (101–140). A scare for Hane

White 4 is a strong move. White gains more points up to 22.

However, Hane has a scare after he keeps the atari of A in reserve with 34. His centre group gets into trouble when Black attacks with 37 and 39.

Figure 4 (141–180). Clever shinogi

Having come this far in the centre fight, White 52 is not sente. Intercepting with 53 puts White on the spot.

Hane: 'I thought I'd had it when Black banged into me with 61.'

White 64. Hane confessed that he almost connected at 65, which would have let Black kill him with A, White B, Black 69.

White 64 is a clever shinogi move. There is now no way Black can take away White's eyes, so he has no chance.

Black resigns after White 180.

(Go Weekly, 31 July 1990)

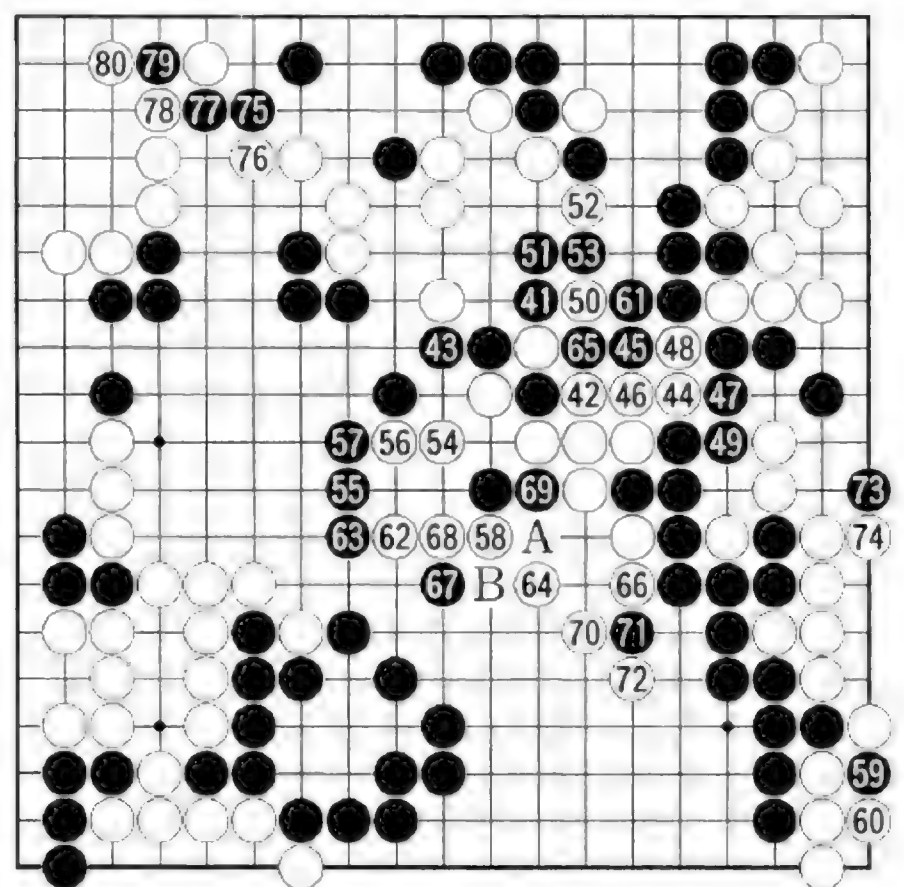


Figure 4 (141–180)



Hane 9-dan

Nie v. Rin (Round 3)

White: Nie Weiping

Black: Rin Kaiho

Played on 23 July 1990.

Commentary by Ishida Akira.

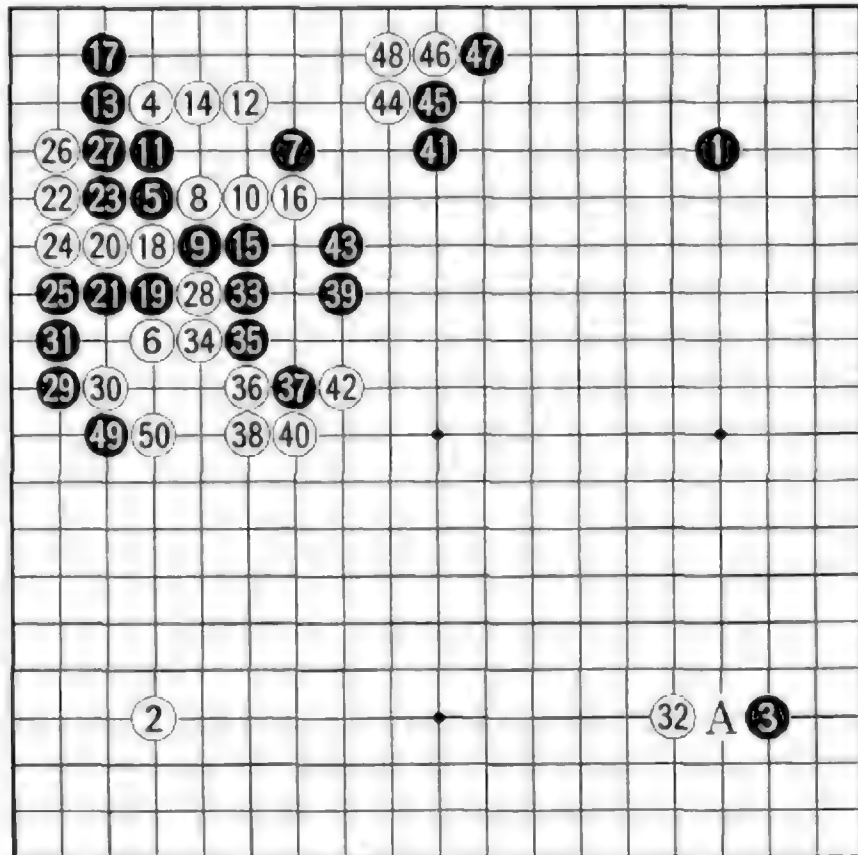


Figure 1 (1-50)

Figure 1 (1-50). *An inadequate ladder breaker*

In this game, unlike the Fujitsu final played later, Rin goes along with his opponent, letting him play his favourite joseki. The precondition for Black 17 is that the ladder be favourable. However, following Nie's lead, Chinese players make it a rule to cut at 18 regardless.

That, of course, brings up the question of the ladder breaker. Ishida questioned whether 32 was really most effective. 'If playing 32 at A doesn't work, White is dissatisfied.'

Black has to ignore 32. After securing himself in the middle with 33 to 39, he keeps sente to attack at 41. Black is happy when he forces White into a low position at the top up to 48, then moves out with 49 on the left side.

Figure 2 (51-100). *Playing with confidence*

When Black plays 51, the game looks easy for him.

White knows there's not much chance of Black's answering his peep at 60, but he has to try to find a way of changing the flow of the game.

Rin's play is sure and confident: the game is developing well for him. The result of the invasion at 79 could hardly be bettered.

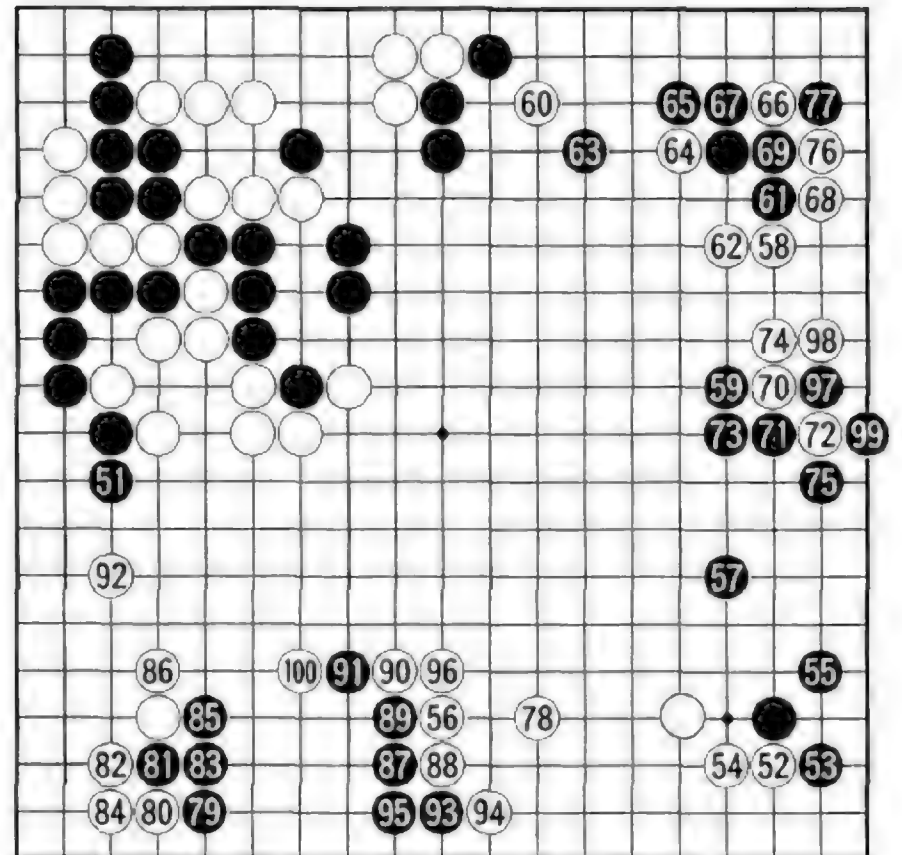


Figure 2 (51-100)

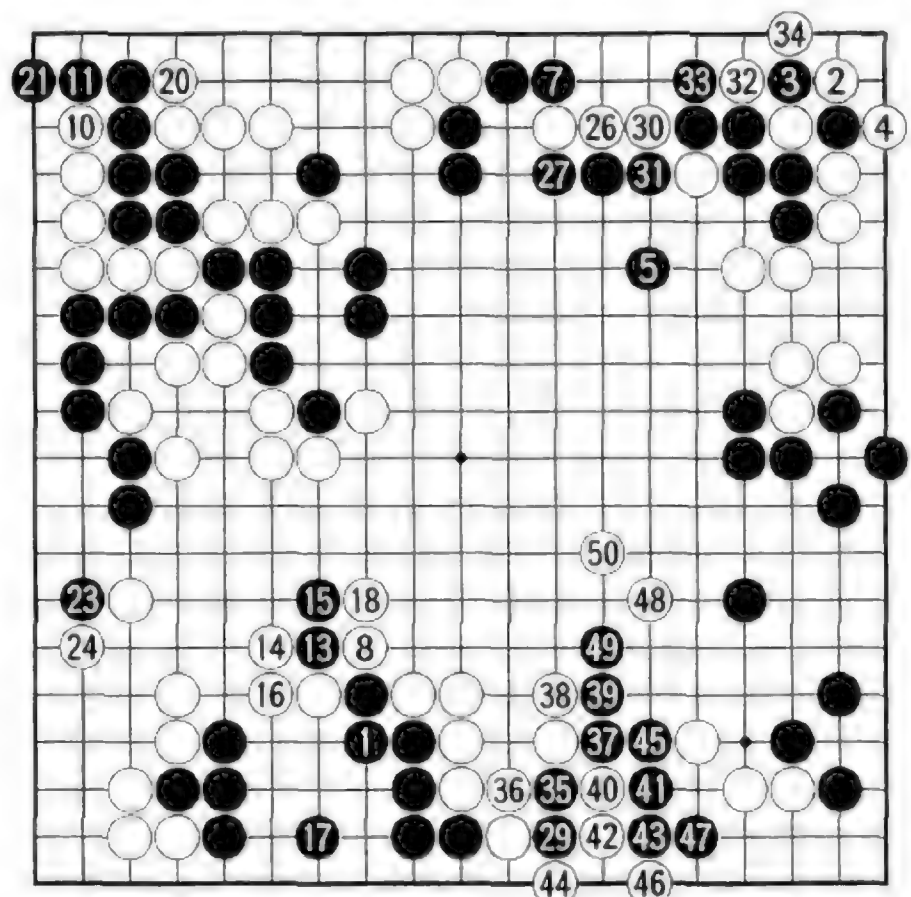


Figure 3 (101-150)
ko: 6, 9, 12, 19, 22, 25, 28

Figure 3 (101-150). *Safely ahead*

White 2 and 4 attempt to secure a base while destroying black territory.

Black's sacrifice strategy with 13 and 15 is very effective. Black secures his group in sente with 17 and can aim at the clamp of 29 later.

When White cuts at 32, Black gives way with 33, then proceeds, as planned, with 35 and 37. Up to 45 he secures a big lead.



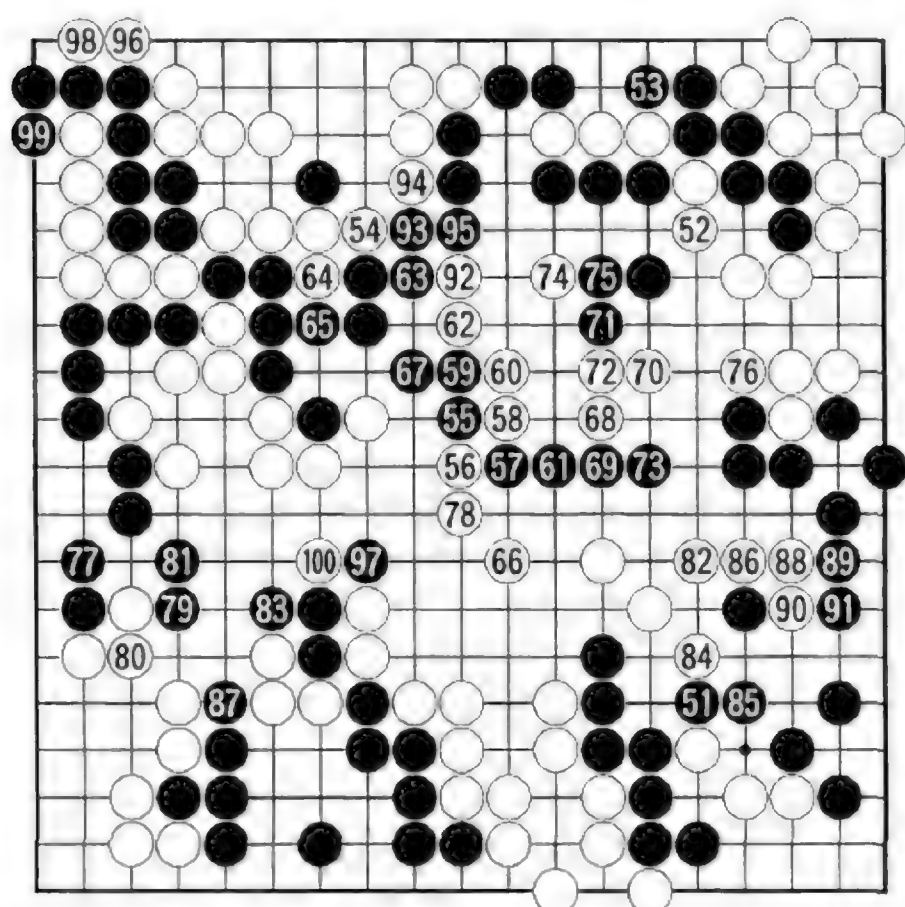


Figure 4 (151–200)

Figure 4 (151–200). Reducing the centre

Black skilfully winds up the game with 55. A confused fight seems imminent when White hanes at 62, but Black 63 is a calm answer. If White plays 66 at 67, Black ataris at 78, then after White captures the two stones he swallows up two white stones (48 and 50) on a large scale.

Figure 4 (151–200). Another triumph for Rin

The IBM is the only tournament played with an audience: fans chosen by ballot are al-

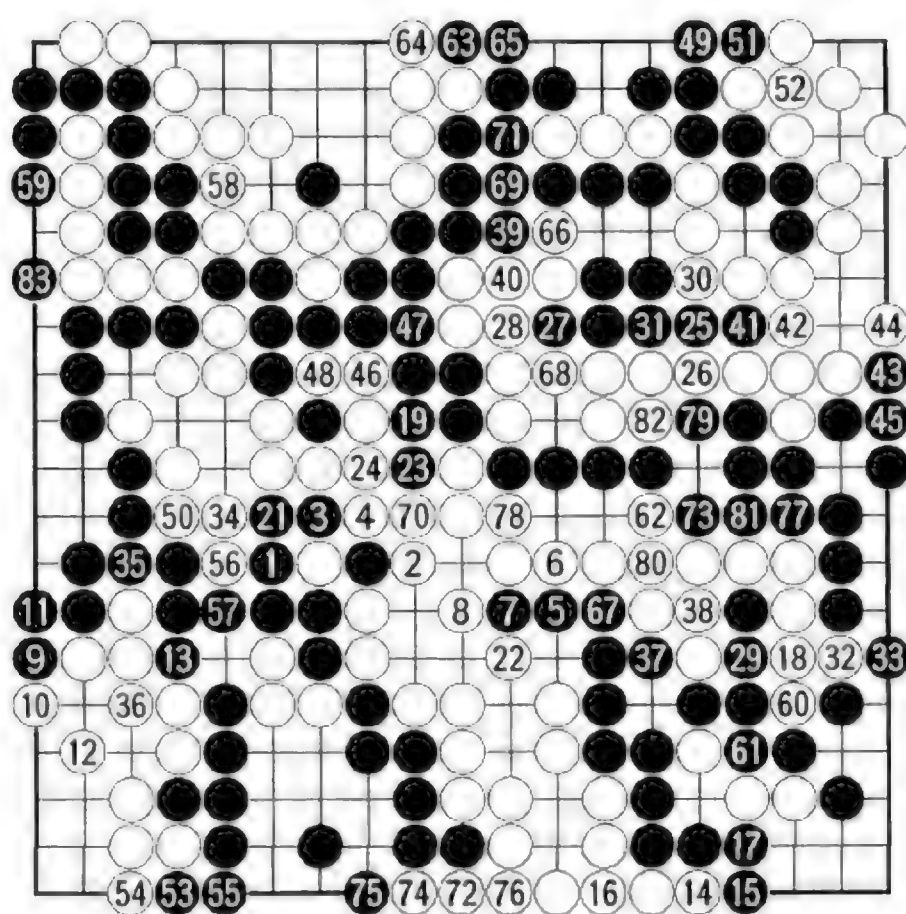


Figure 5 (201–283)

20: ko (right of 1); 84: connects (left of 2)

lowed to spectate. These fans could have been forgiven for thinking Rin was losing. Whereas Nie played in silence, Rin was exclaiming to himself all the time. Instead, the game was a crushing win for him. Nie is rarely outclassed like this.

Unfortunately for Rin, he was eliminated in the next round, by O Rissei, another player from Taiwan.

Black wins by 17 1/2 points.

(Go Weekly, 7 August 1990. IBM report translated by John Power.)

The 45th Honinbo Title Match

A disastrous start for Cho

When Kobayashi Koichi lost the first game of the title match, then won the next three in a row, it looked as if he were going to take the Honinbo title by his familiar pattern. Kobayashi has won six big-three title matches in a row by 4–1 margins, and he has a habit of losing the first, but only the first, game of a series.

A victory for Kobayashi seemed all the more likely in view of the fact that Cho had lost what were actually good games for him in the second and third games. In the third game Cho was convinced he had a one and a half-point win completely sewn up when very late

in the game Kobayashi came up with a defensive move that saved him two points. It took Cho completely by surprise, and the painful half-point loss that resulted seemed to dispirit him. In the fourth game he lost in less than 100 moves, something that rarely happens to a player renowned for his tenacity.

Actually Cho was in the depths of the worst slump in his career when the title match began. His record for the year so far stood at 8–11, an unprecedented debit for him. He reached rock bottom when he lost to Jimmy Cha 4-dan in the Fujitsu Cup on 9 April.

Kobayashi was very happy that finally he was getting his chance to emulate Cho by mo-

nopolizing the three top titles, but he was not deceived by Cho's apparent bad form. 'When he faces me across the go board, the strong Cho will return,' he predicted. This prediction was borne out by the way that Cho won the first game, but then luck turned against him.



The title-holder: Cho saves his best form for Kobayashi

Kitani School Rivals

The press has always presented Cho and Kobayashi as keen rivals, for the simple reason that they are the top players of their age-group (the mid-30s: Kobayashi turned 38 on 10 September, Cho 34 on 20 June). Cho entered the Kitani school earlier than Kobayashi, but the latter made professional shodan one year earlier. Cho started taking big titles earlier, but he was succeeded at the top by Kobayashi.

However, when Kobayashi took first the Meijin, then the Kisei title from Cho some four years or so ago, he himself disclaimed any decisive victory over his rival. He believed that the struggle between the two had just begun. Surprisingly, however, this was the first best-of-seven title match between them since the 10th Kisei in 1986.

Prior to this year's Honinbo title match, the two had have played each other 63 times, with the results favouring Kobayashi 35-28. They have clashed in the following title matches or tournament finals:



The challenger: Kobayashi, like his teacher Kitani, a great player destined never to be Honinbo?

4th New Stars final (1972): Kobayashi won.

16th Prime Minister's Cup (1962): Kobayashi won.

6th News Stars final (1974): Cho won.

2nd King of the New Stars (1977): Kobayashi won.

37th Honinbo (1982): Cho won 4-2.

10th Meijin (1985): Kobayashi won 4-3.

10th Kisei (1986): Kobayashi won 4-2.

18th Haya-go Ch'ship (1986): Cho won 2-1.

19th Haya-go Ch'ship (1987): Kobayashi won.

13th Tengen (1987): Cho won 3-2.

Overall, Kobayashi had the lead 6-4; in big-three matches he led 2-1. Kobayashi certainly didn't need the help of the press in picturing Cho as a rival. When he was left behind by Cho's precocious success, it was natural to set catching up with Cho as his target. The job was getting the latter to view him as a serious rival, and he didn't achieve that until 1985. Kobayashi has studied Cho's games intensively: he once commented that no one else knew Cho so well as he did. The two are similar in being territory-oriented, but they differ in Cho's fondness for a shinogi strategy, that is, he doesn't mind creating weak groups. Kobayashi's style is a contrast here: he willingly plays aji-keshi moves (moves destroying aji) to secure a position. Cho is more of an artist, seeking the truth on the go board; Kobayashi

is more of a pragmatist, seeking the quickest and surest path to victory.

Never write Cho off

The momentum Kobayashi developed by the fourth game made it seem almost inevitable that he was going to be the next Honinbo. Kobayashi is a keen student of the great Honinbos of the past, being particularly fond of Shusaku and Shuei, and quite possibly he had already thought of the special name that winners of the Honinbo title are entitled to assume.

The turning point was the fifth game. Cho, of course, had to win it to keep his hopes alive,

but it was the way that Kobayashi lost that was significant. He is an expert on life-and-death problems, which he can solve at incredible speeds, but he made a serious mistake in reading out a corner position. This mistake undermined his confidence and completely changed the flow of the series.

The result was yet another come-from-behind victory for Cho. He is the only player who has twice recovered from a 0-3 deficit in a title match, and his recovery this time is almost on the same level. In the old days Cho used to play his best when he had his back to the wall. His Honinbo victory may well be the precursor to another Cho revival.

Game One

White: Cho Chikun, Honinbo

Black: Kobayashi Koichi, Kisei, Meijin & Gosei

Komi: 5 1/2; time: 8 hours each.

Played at the Akasaka Prince Hotel in Tokyo on 11, 12 May 1990.

Commentary by Kato Masao.



The players conduct the nigiri at the beginning of the game.

Figure 1 (1-27). *Not quite satisfactory for Black*

An unusual pattern appears on the top right. It arises from the solid connection of 15. About the only previous example of it is a game played a year earlier between Shuko and Kato (black). The general view was that the result to 26 was not completely satisfying for

Kobayashi.

Kobayashi: 'I had to play 19 at 1 in *Dia. 1*. This result would be quite good.' If Black goes all-out with 1, finding a good answer for White is quite difficult. If White 2, Black moves out with 3; if White 'a', pushing down at 'b' becomes a good move — if White 2, Black can play 'c'.

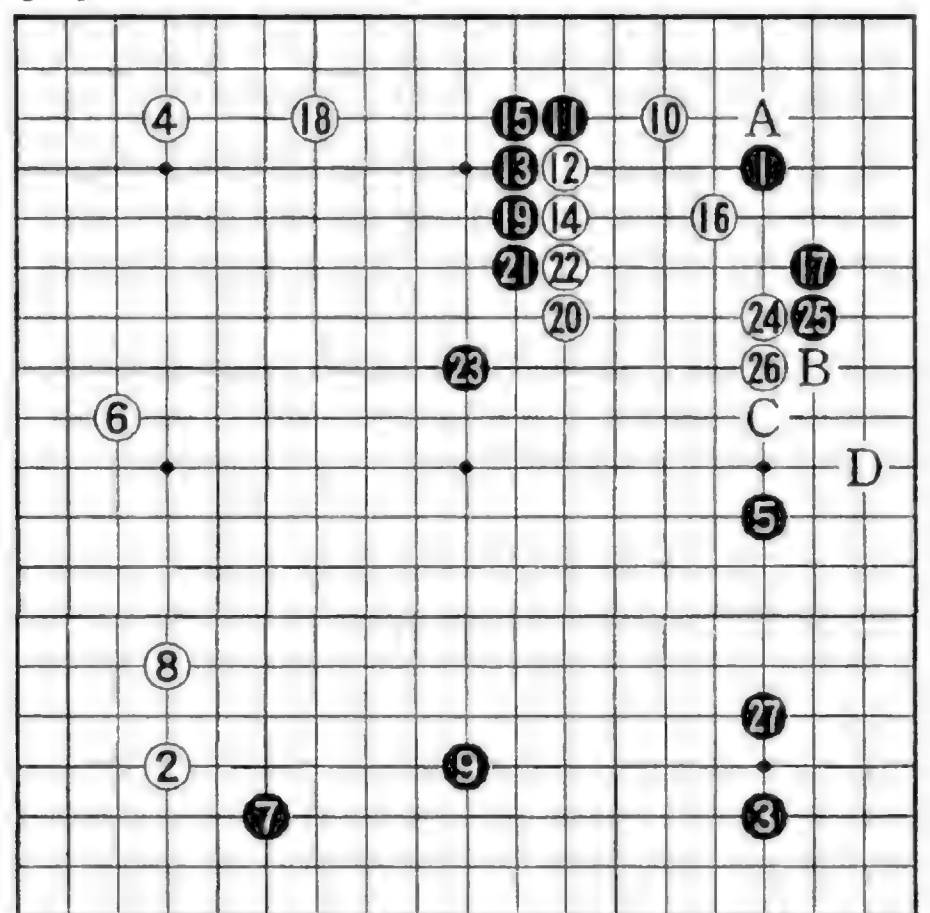
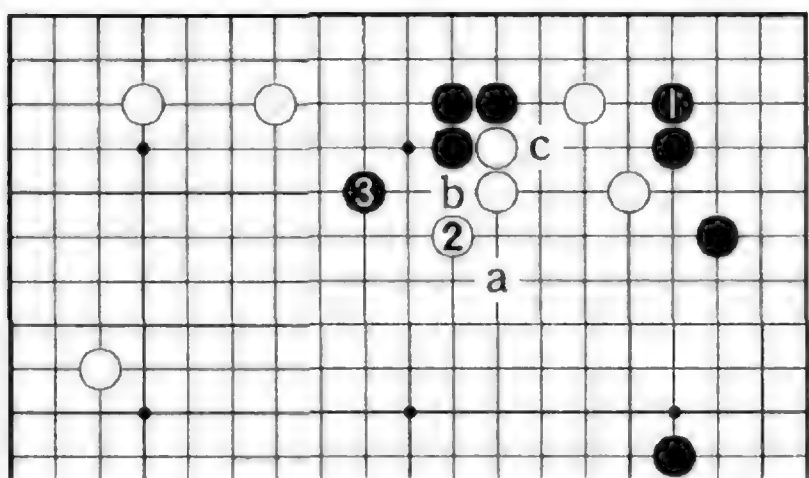


Figure 1 (1-27)

Kato: 'Consequently, Black had a second chance to descend at A with 21. If he's not going to descend, then it's only logical that creating defects in White's shape by wedging in at 22 instead of 21 is superior.'

The sequence in the game makes White 18 work well.



Dia. 1: Kobayashi's second thoughts

For 27 it's hard to say which is better: this or Black B, White C, Black D.

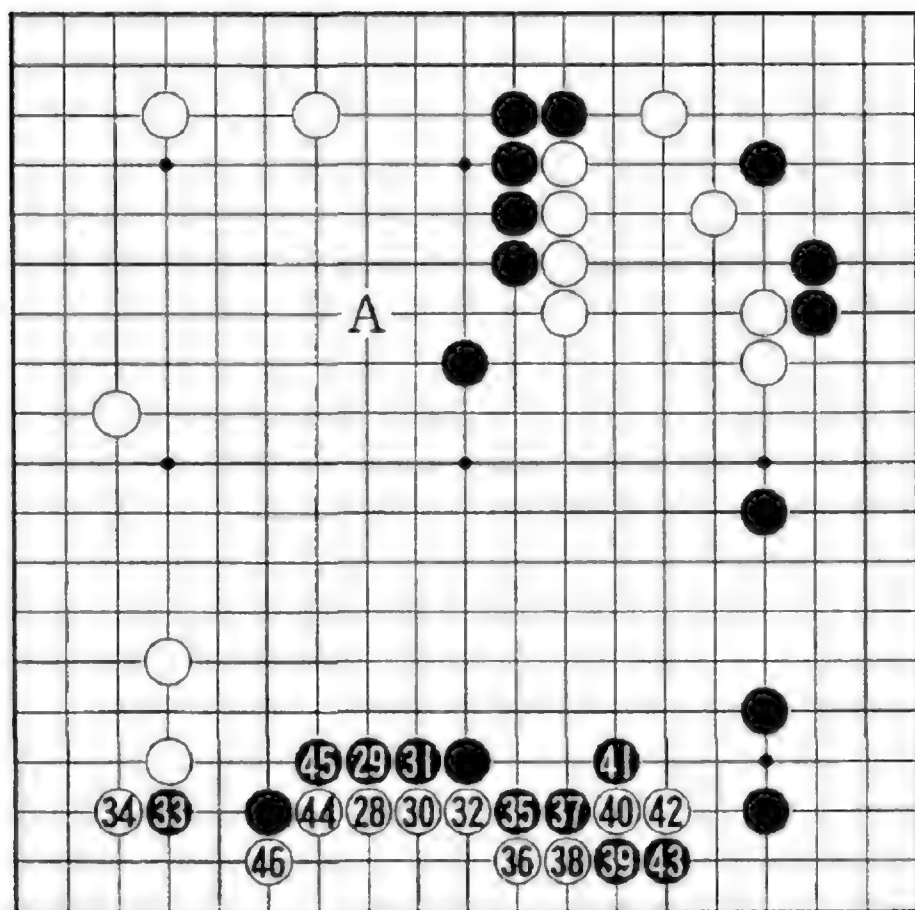


Figure 2 (28-46)

Figure 2 (28-46). A do-or-die move?

White 28. A player who liked to attack would play at A, one who liked territory at 28. The variations after the invasion are complicated and strange. Ishida Akira's comment: 'The combined analysis of the two at this point was probably greater in volume than anything else this year.' We can hardly show everything they read here, so let's just look at one or two variations.

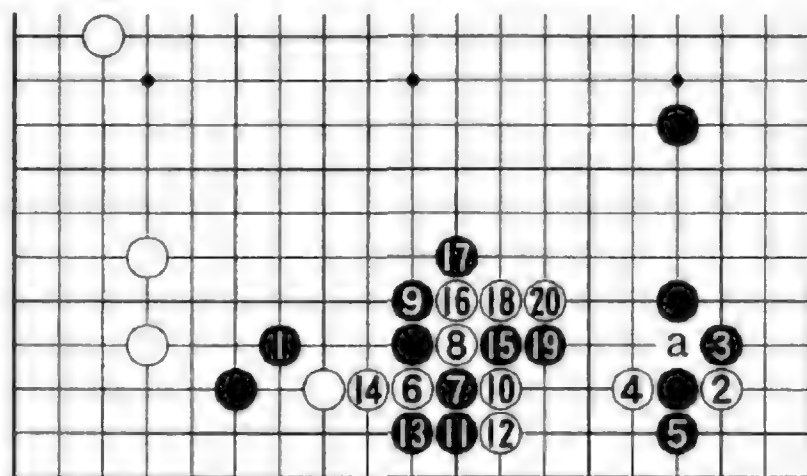
What would happen if Black played at 45 instead of attaching at 29?

Dia. 2. White counters with the crosscut of 6 and 8, but forcing first with 2 and 4 is very clever. Black collapses after the continuation to 20. Therefore, instead of 3, Black will probably connect solidly at 'a'. This would be reasonable, according to Kato.

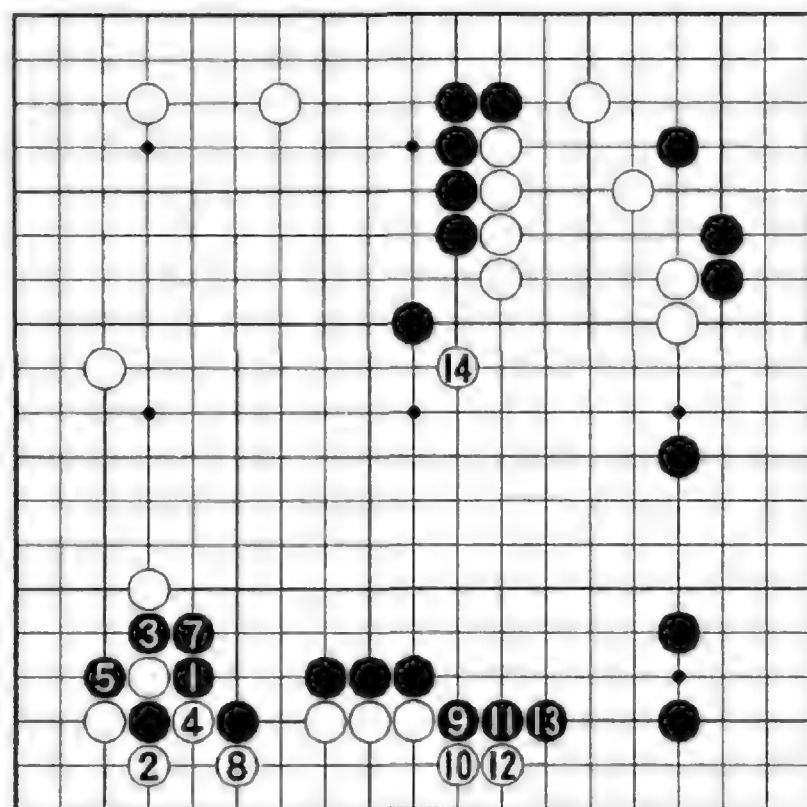
The idea of making an iron pillar with 29 at 32 didn't appeal to Kobayashi.

The ladder is unfavourable, so White can't

wedge in at 31 with 30. Instead he burrows away with 30 and 32. If Black next blocks at 44, his attack quickly runs out of steam when White jumps to 37, so Kobayashi tries to pull off something spectacular with the 33-35 combination. He plans to take as much as he can on both sides. Some of the players following the game commented that it was very early for such a potentially decisive manoeuvre.



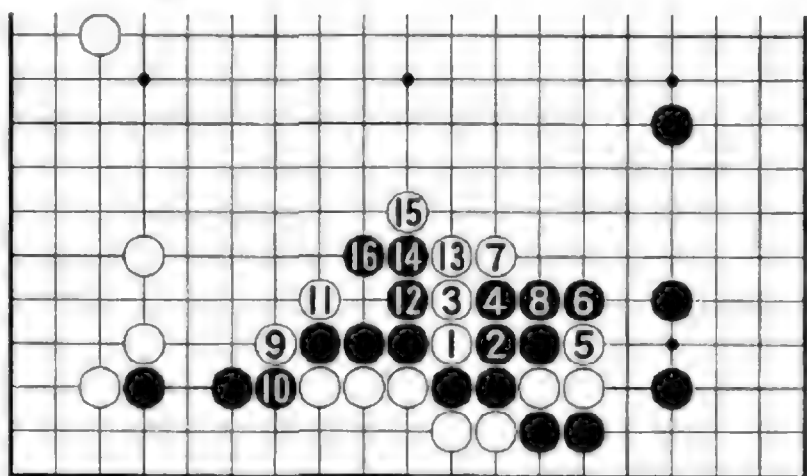
Dia. 2: a trap

Dia. 3: thickness scorned by the players
6: connects

Sakata Eio, who was due to give a public commentary on the game, pointed out that once Black had played 33 you would have expected him to continue as in Dia. 3. Up to 13 Black would build thickness. Takemiya and Otake strongly agreed with Sakata. It's interesting, however, that both the players showed no interest, commenting after the game that a move like 14 made the sequence pointless. There was a perfect match in the preferences of Cho and Kobayashi, who both favour territory over thickness.

Black keeps up the pressure, attacking severely with 39 and 41. In this kind of hand-to-hand struggle, the first side to give an inch

will be crushed. White has no choice about 44 and 46. If he loses his temper and cuts at 1 in *Dia. 4*, Black fills in a liberty with 4, and White instantly meets with disaster. He can't change horses in midstream, so 9 and 11 are natural, but after 14 and 16 the centre black stones can't be caught.



Dia. 4: disaster for White

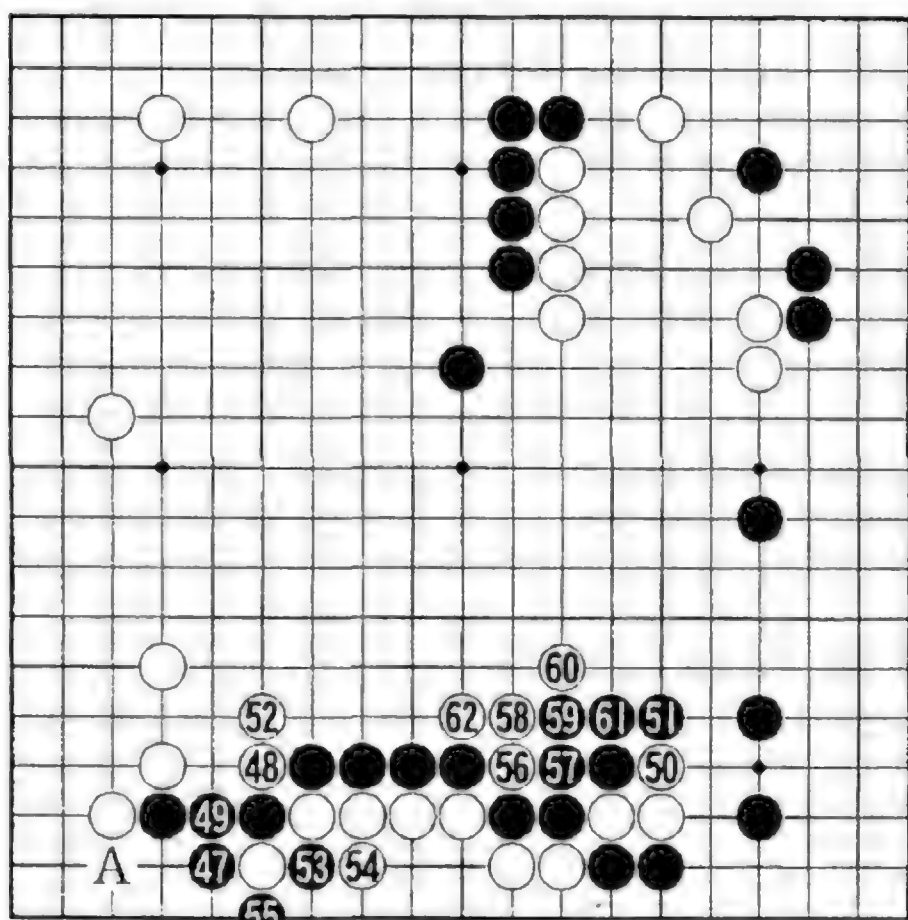
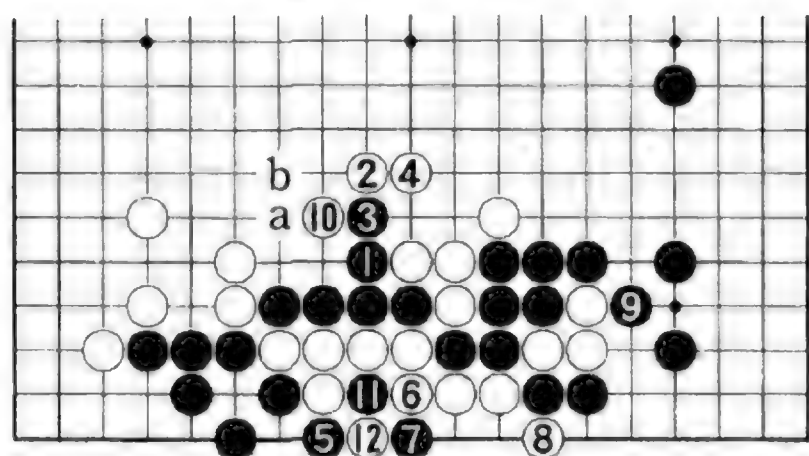


Figure 3 (47-62)



Dia. 5: Kobayashi's oversight

Figure 3 (47-62). A major oversight

Kato: 'The game would have been more drawn out if Black had played 47 at 49: White A, Black 52 follow. But if Black had made a misreading here, it can't be helped.'

Kobayashi had made a major mistake in his analysis. He had read out the sequence to 62.

Next, he planned to set his centre stones in motion with 1 in *Dia. 5* and capture the white group on the side.

Kobayashi: 'However, I discovered a brilliant move for White, namely, dodging to 2. This really shook me.' If Black 3, White pulls back at 4; if Black 'a', White attaches at 'b', preventing Black from increasing his liberties. As a desperation measure, he can set up a ko with 5 to 11, but he has no ko threats, so he collapses.

All of Black's moves in this fight had been constructed on top of a misreading: no wondered Kobayashi suffered a shock.

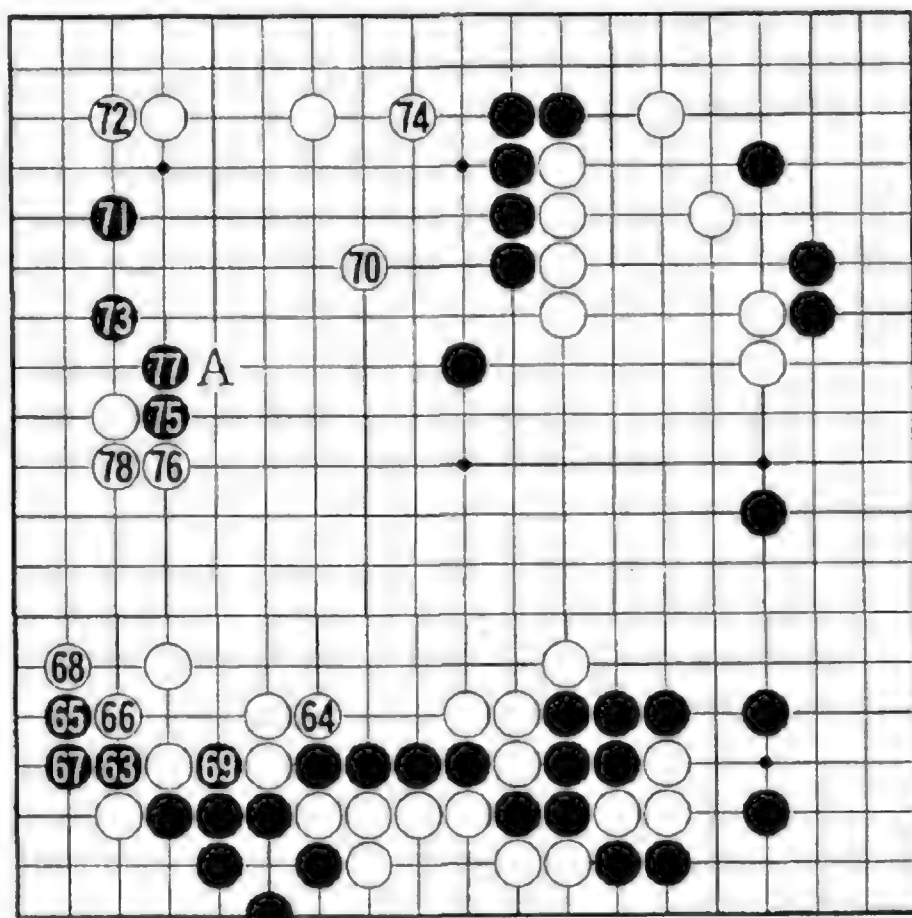
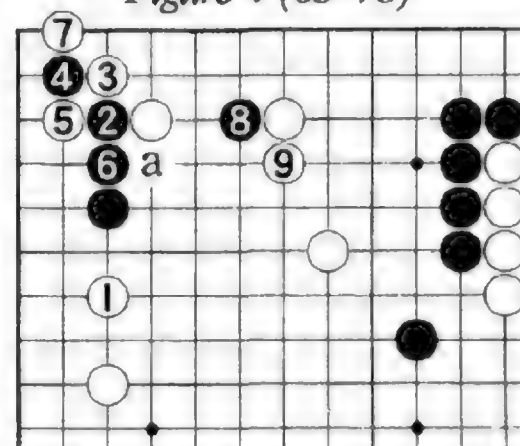


Figure 4 (63-78)



Dia. 6: better for White

Figure 4 (63-78). Resignable?

The result at the bottom occasioned some lively discussion in the pressroom. Rin Kaiho commented, 'Black has a lot of territory,' implying that the game might be even, but Takemiya responded, 'You must be joking. It's terrible for Black. A more impatient player would resign.' The consensus was that the result favoured White, but everyone had his own opinion as to how big the lead was.

Kato: 'I think that letting Black play 75 and

77 in sente throws the game into confusion. Instead of 72, I'd prefer to extend to 1 in *Dia. 6*. If Black counters with 2 and 4, White captures a stone. If Black tries to settle himself with 8, White plays 9, attacking the whole group. If Black plays 4 at 'a', White ataris at 5, harassing the whole group and ready to fight a ko.

White 74 at A would also be more solid.

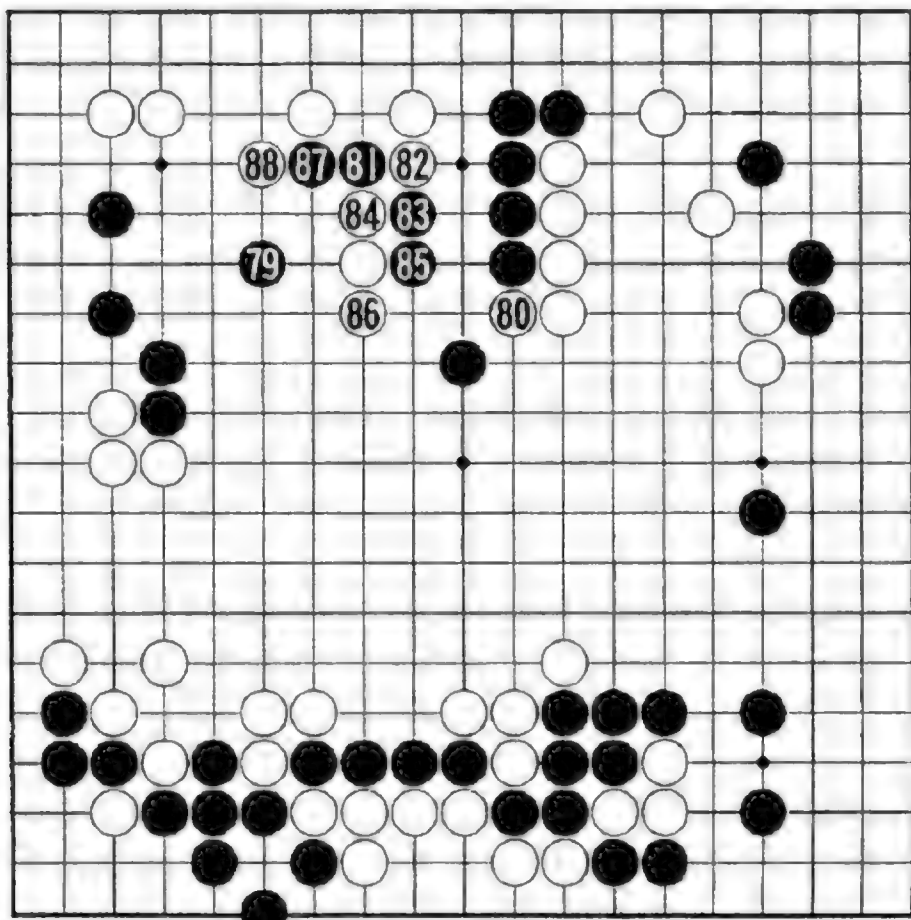
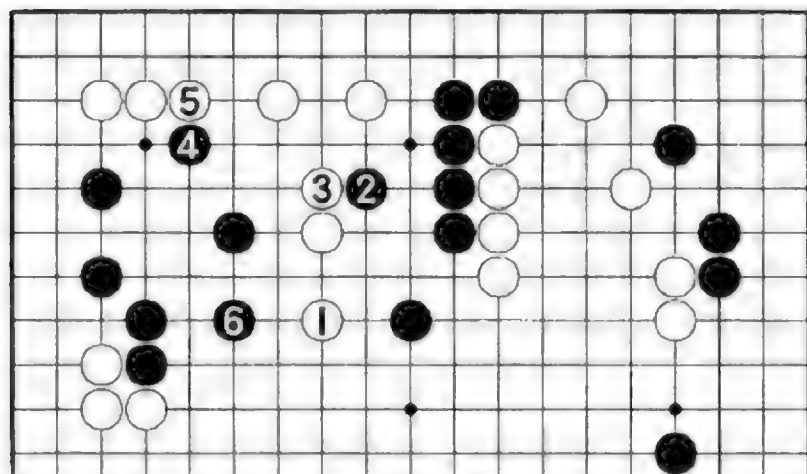


Figure 5 (79-88)



Dia. 7: not severe

Figure 5 (79-88). *Restricted shinogi*.

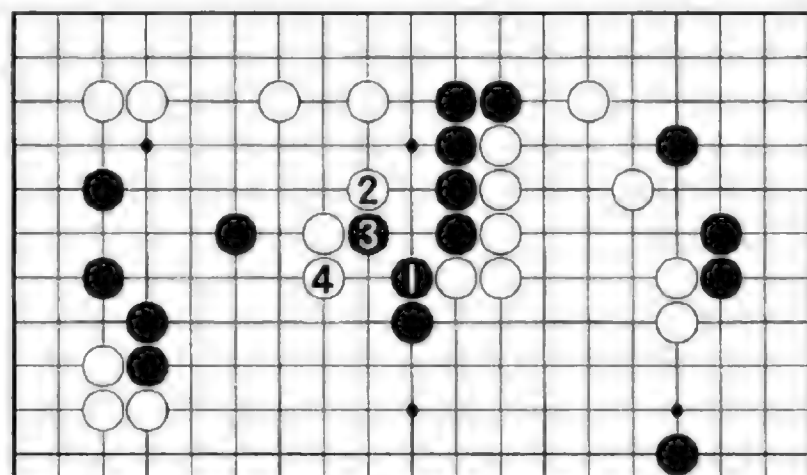
If anything, Black has the lead in territory. White has overall thickness; the game will be decided by the degree to which he can harass the two black groups here.

White 80 is the kind of severe move one expects from Cho. If White simply jumps to 1 in *Dia. 7*, Black immediately makes shape by forcing with 2 and 4, then defending at 6. White can't afford to let Black have it so easy. Cho's move at 80 leads to a complicated fight.

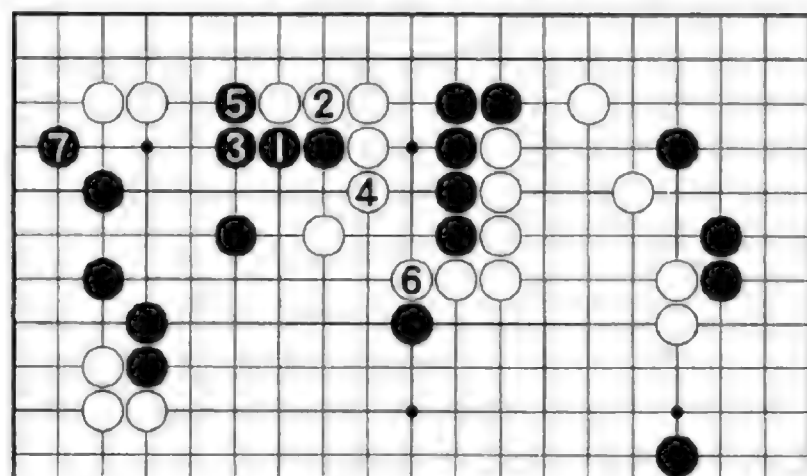
Black 81. White is hoping for 1 in *Dia. 8*, which would let him peep at the vital point of 2. After 4, White could look forward to attacking the groups on both sides.

Kobayashi makes a clever counter at 81, but

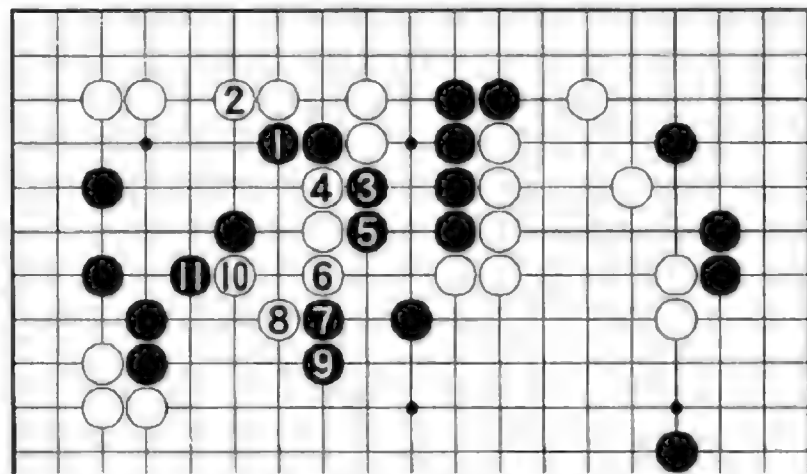
83 and 85 may be too impatient. Ishida Akira 9-dan, who did the Mainichi newspaper commentary on the game, pointed out that Black 1 in *Dia. 9* would have been more tenacious. If White connects at 2, Black extends once more at 3. If a trade followed up to 7, with Black giving up his centre-top stones in exchange for the corner, this would probably be a win for Black. Consequently, answering at 2 in *Dia. 10* is the only move. If Black then plays 3 and 5, attaching at 7 now works well. If White 8 and 10, Black 9 and 11 make good shape, so there is no way for White to break through in the centre.



Dia. 8: White's aim



Dia. 9: a good furikawari

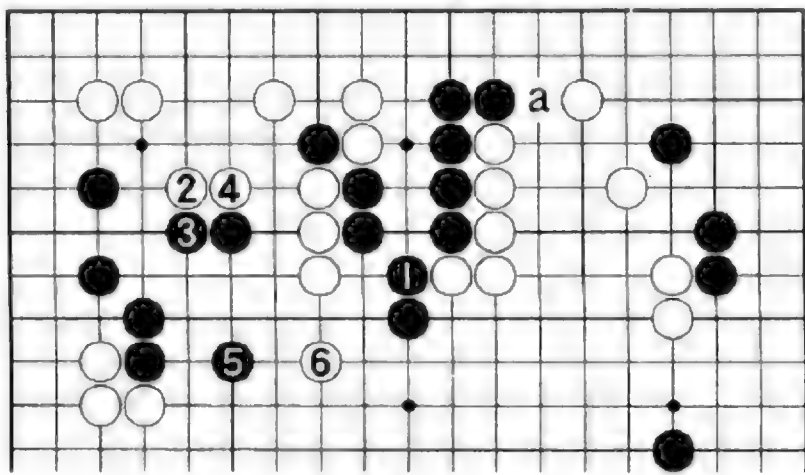


Dia. 10: best

To some degree, this is retrospective wisdom, but Ishida's theory seems to have been best. The difference in the game when Black plays 87 later on is that White hanes at 88. Black now has no room to move and his scope for shinogi (saving his group) has been considerably narrowed.

Note that playing 87 at 1 in *Dia. 11* is not

inconceivable. Black first settles his left-side group with 3 and 5, then stakes the game on being able to rescue the top group.



Dia. 11: shinogi strategy

Apparently, however, Black will be compelled to play painful moves like 'a', so that even if he lives his prospects territorially will be dubious.

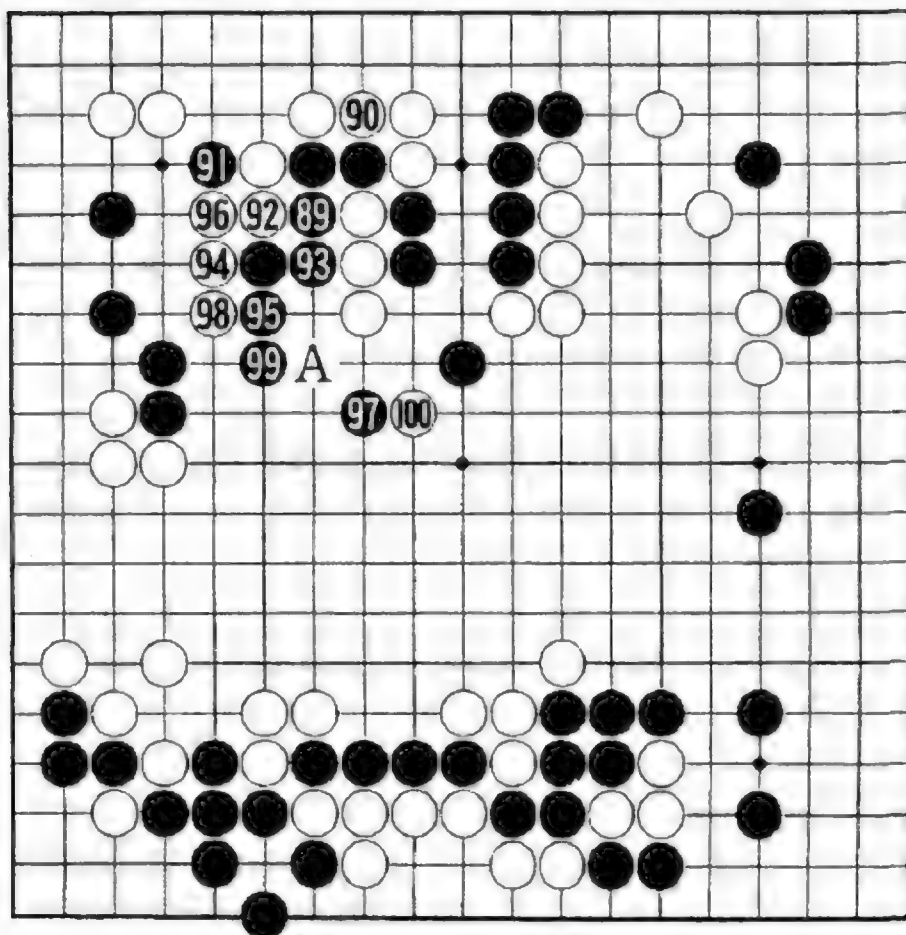


Figure 6 (89-100)

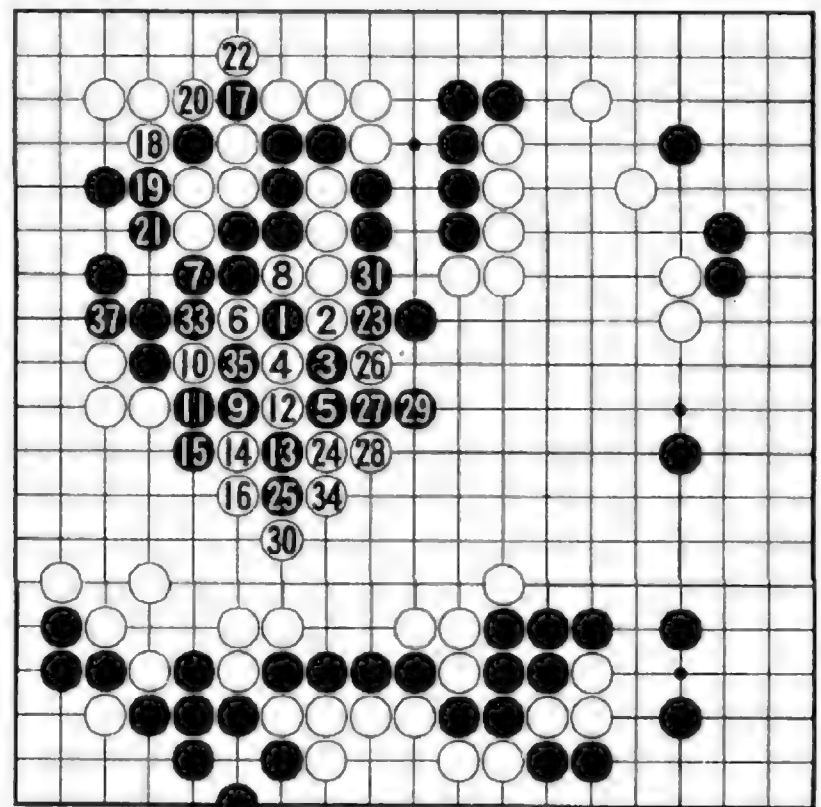
Figure 6 (89-100). The rest of the iceberg

Various opinions were also expressed about 91 and 92, but we do not have space to give them here. We will just touch on two moves: 97 and 100.

Kato: 'The brilliancy of White 100 knocks Black off his feet at one blow. Instead of 97, I'd prefer to play at A. Putting aside the final result, surely it was worth trying.'

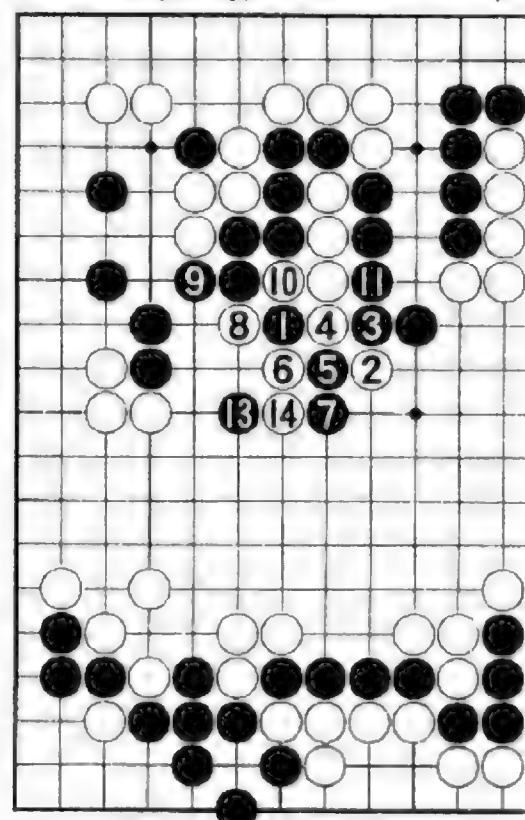
That gives Dia. 12. The first variation worked out after the game was the sequence to 37 here. Readers with no pressing engagements might like to play it through. The moves in a professional game are the tip of the iceberg: this diagram gives some idea of what lies beneath the surface. White captures Black

in a ladder with 30, but the black groups on both sides live neatly, so in effect White gains nothing from his play here. This would be a very easy win for Black. So, this is not what will happen.



Dia. 12: good for Black

32: connects (at 1); 36: connects (at 13)



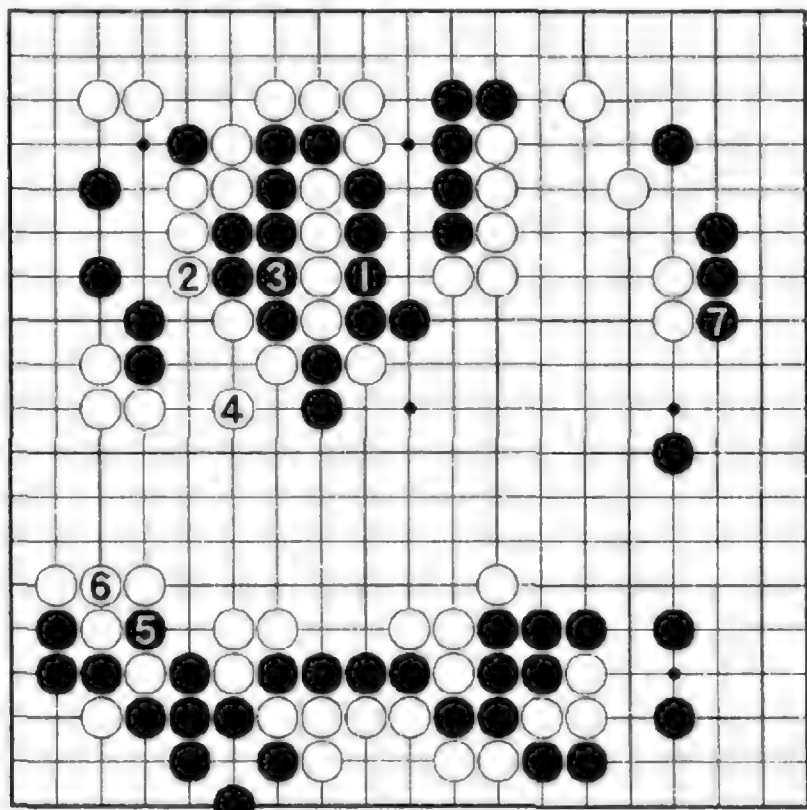
Dia. 13: Black collapses

12: connects

White will counter with the knight's move of 2 in Dia. 13. Cutting with 3 and 5 is a must, so White ataris with 6 and 8. Even if Black plays 9, the presence of the cutting stone at 2 means that pressing at 13 doesn't work, so this time Black collapses.

Does that mean that the kosumi of 1 is completely invalid? Not necessarily. Instead of 9 in Dia. 13, Black can capture four stones with the atari of 1 in Dia. 14. White seizes all the left side with 2 and 4, but this is far superior to what happens in the next figure. A favourable

result may not emerge, but at least the game would be countable.



Dia. 14: still in the game

Cho: 'I was out of time, so playing this way would have put me on the spot. I have no confidence that I would have completely read out Dia. 12, then on the basis of that found my way to Dia. 14.'

I think that Kobayashi believed that 97 and 99 gave him a win. But he had overlooked the brilliancy of White 100. Rather than criticizing Kobayashi for carelessness, we should praise Cho, who discovered 100 quite a long way back, for the meticulous care of his play.

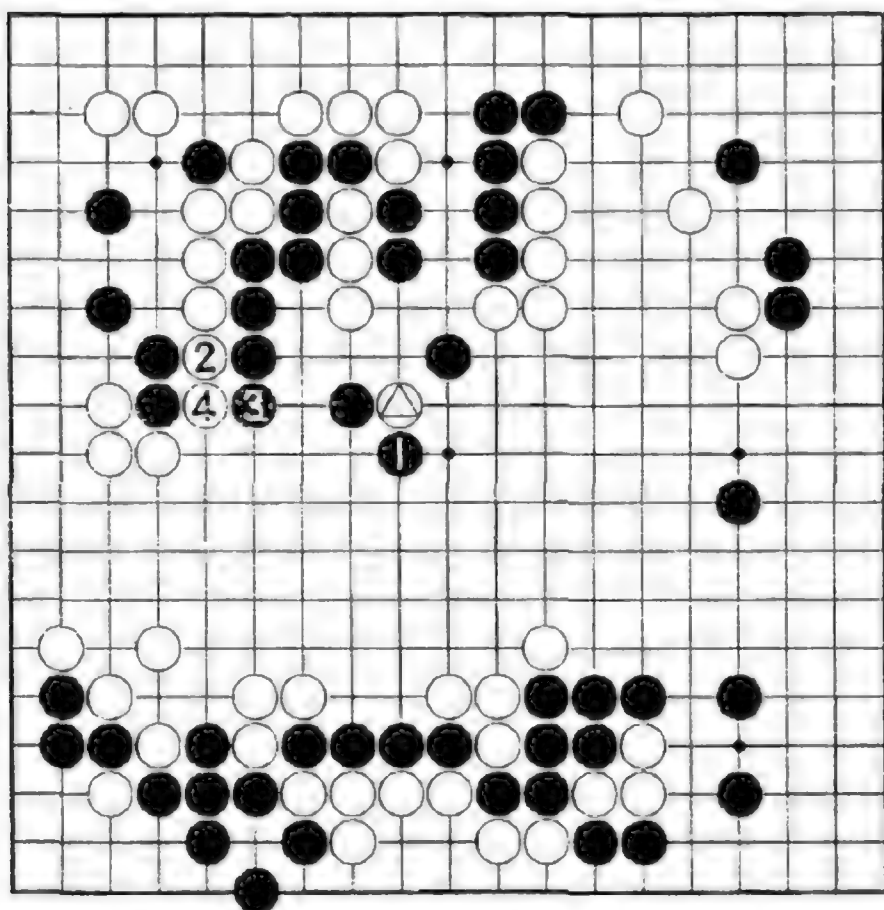
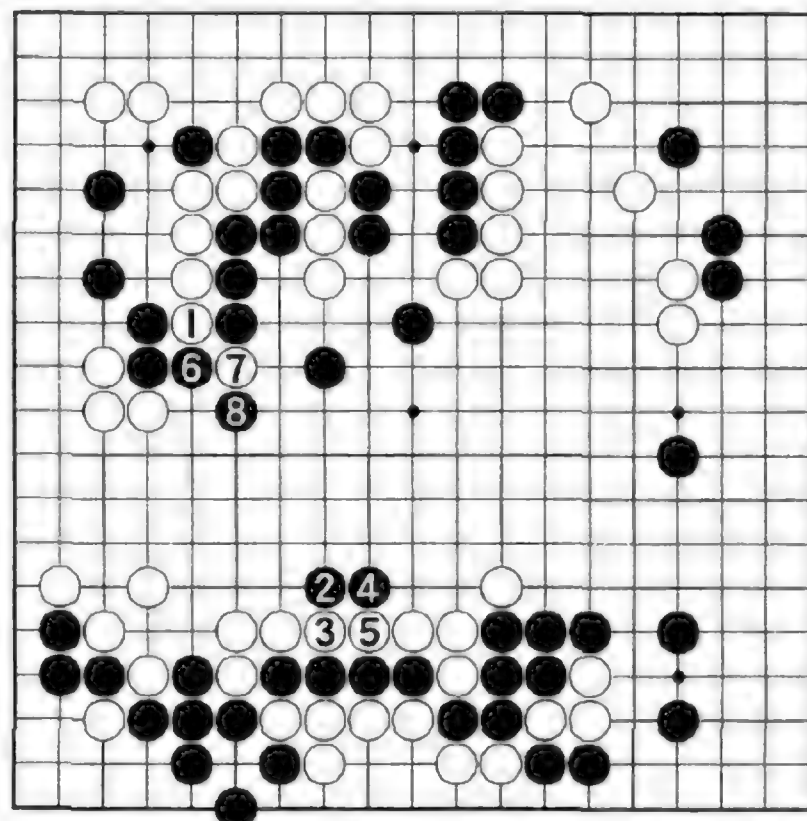


Figure 7 (101-104)

Figure 7 (101-104). A perfect ladder-breaker

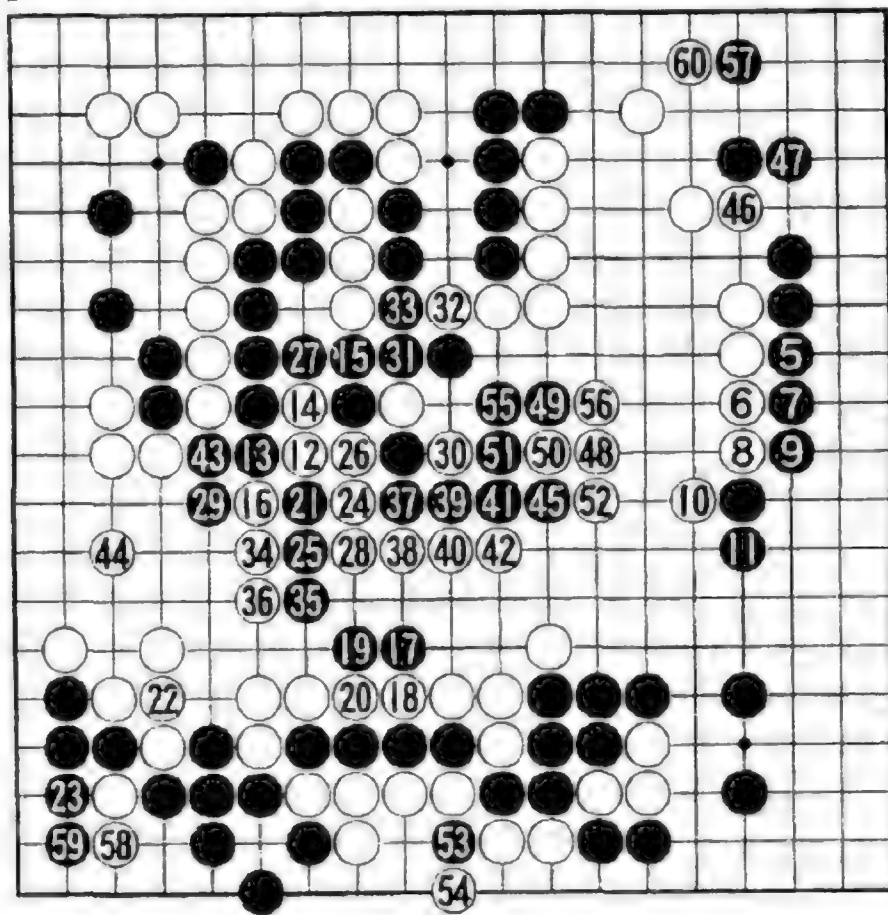
White 100 (the marked stone) was Kobayashi's second oversight of the game. He had expected White to push down with 1 in

Dia. 15, whereupon he planned to force with 2 and 4 before blocking at 6; if White cuts at 7, Black then gets a ladder with 8. If White played a hane at 7 instead of defending at 3, the trade of top for bottom would give Black a win.



Dia. 15: what Kobayashi expected

However, the marked stone in the figure alone slipped through the net of his analysis. It's a perfect ladder-breaker that also aims at reducing Black's liberties. Kobayashi said that this one move forced him to accept that he would lose. The trade to 4 does not bear comparison with Dia. 14.





Kato, Cho, Ishida Akira, and Kobayashi take a serious look at what went wrong.

couldn't have played so riskily. It's surprising how well he can read with so little time.'

White not only takes all the left side but also continues to harass the centre black group with 12. In the end White has a big lead even on the board.

One thing surprised us after the game. The two insisted on their opinions when they had to, but the atmosphere was relaxed and there was even an occasional smile. This was quite a contrast to the 'winning one game twice' style of game review. The two seemed to respect each other. This is the first time we have seen this in a Cho-Kobayashi game. These two fully recognize each other's strength. Kobayashi predicted that against him the strong Cho would return and it turned out that he was right.

Black resigns after White 160.

(Kido, July 1990)

Game Two

White: Kobayashi Koichi

Black: Cho Chikun

Played at the Murasakino Country Club in Yaozumachi, Gifu prefecture on 28, 29 May 1990.

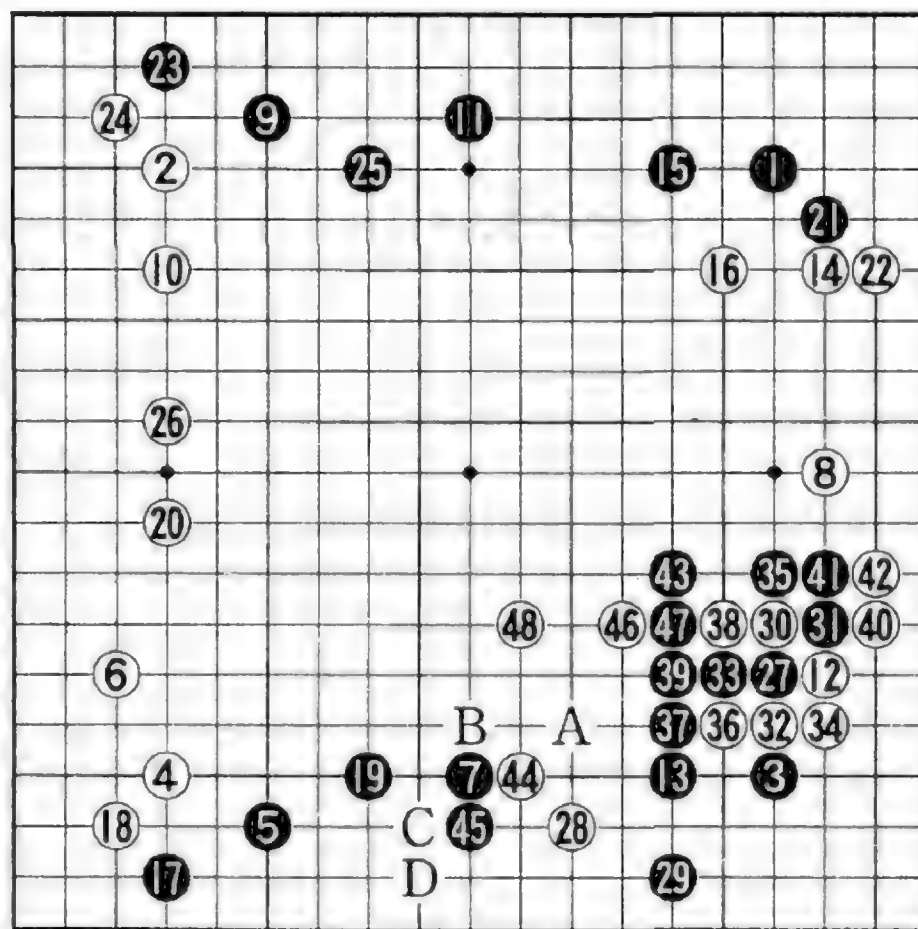


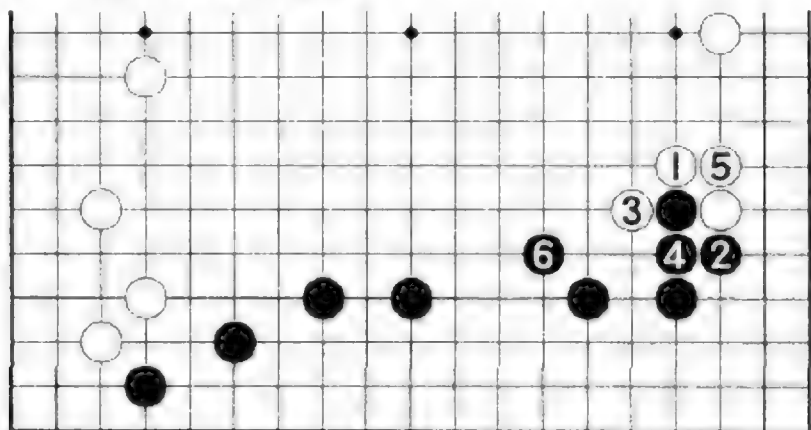
Figure 1 (1-48)

Figure 1 (1-48).

The game starts with a very leisurely fuseki. Cho's play with 17, 19, 23, and 25, in particular, is very tight. In fact, it seems too tight for Black in a komi game. Kobayashi was astonished. 'I found it strange that Black could keep up with this kind of fuseki. As the game progressed, it came to seem frightening. Not many people seem to notice, but Chikun is

very good at the fuseki. If he takes even a slight lead, you can't do anything about it. When I'm playing him, I have most trouble in the fuseki.'

The instant Black attaches at 27, White invades at 28. 'I thought that this was the right timing,' said Kobayashi. If White makes the usual hane of 1 in *Dia. 1*, Black will get a big bottom area with 2 to 6.



Dia. 1: too much territory for Black

Black 29. If at 34, White will slide to 29. Cho must have felt that this way he would suffer too much territorial damage.

Black 31. If at 34, White will atari at 33, then jump out at A. The aim of both 31 and 35 is to make 28-29 a bad exchange for White.

Black more or less gets what he wants up to 43. Black's corner is naked, but White 28 is a bad move: it's an unnecessary invasion.

White can't let 28 be captured, so he has to move out with 44. Players following the game thought that the position was now a little disagreeable for White, but Kobayashi professed himself satisfied.

Black 45. If at A, White will play 45, Black C, White D and fight a ko.

White 48 was the sealed move.



This game was played in a tea-ceremony house on a golf course. After play finished on the first day, Cho invited Kobayashi to play a few holes.

The photo above shows Iwata Tatsuaki, the referee, opening the sealed move, watched by Hane 9-dan.

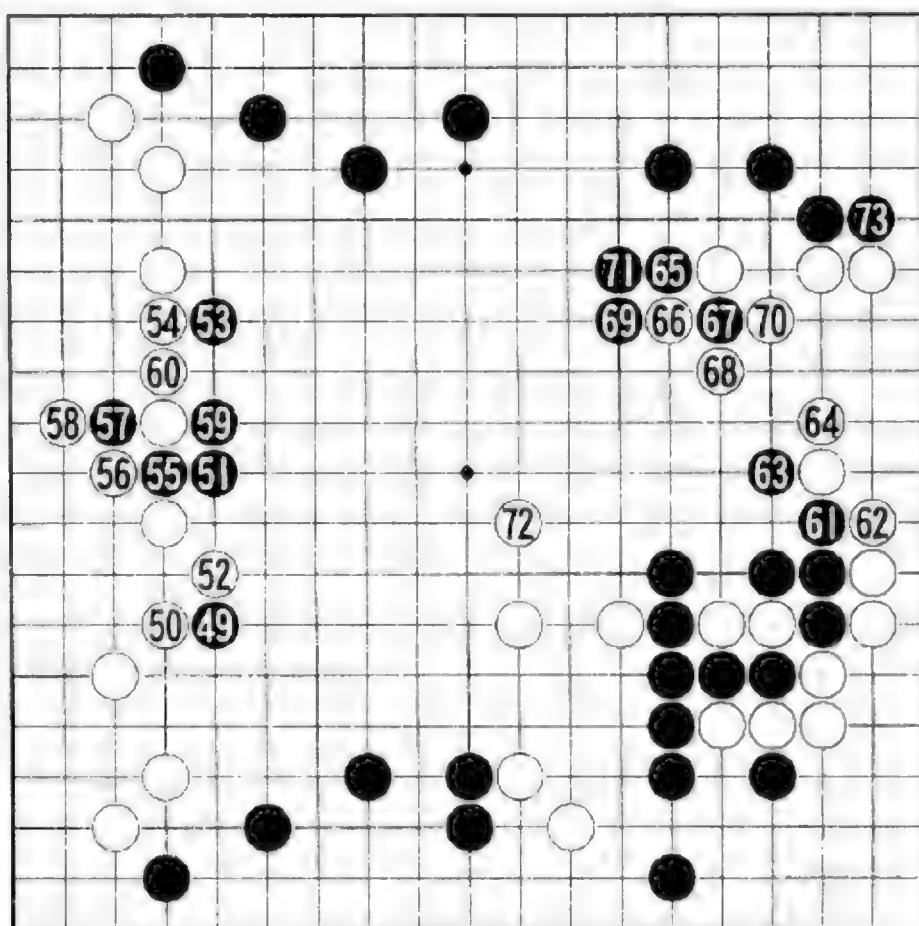
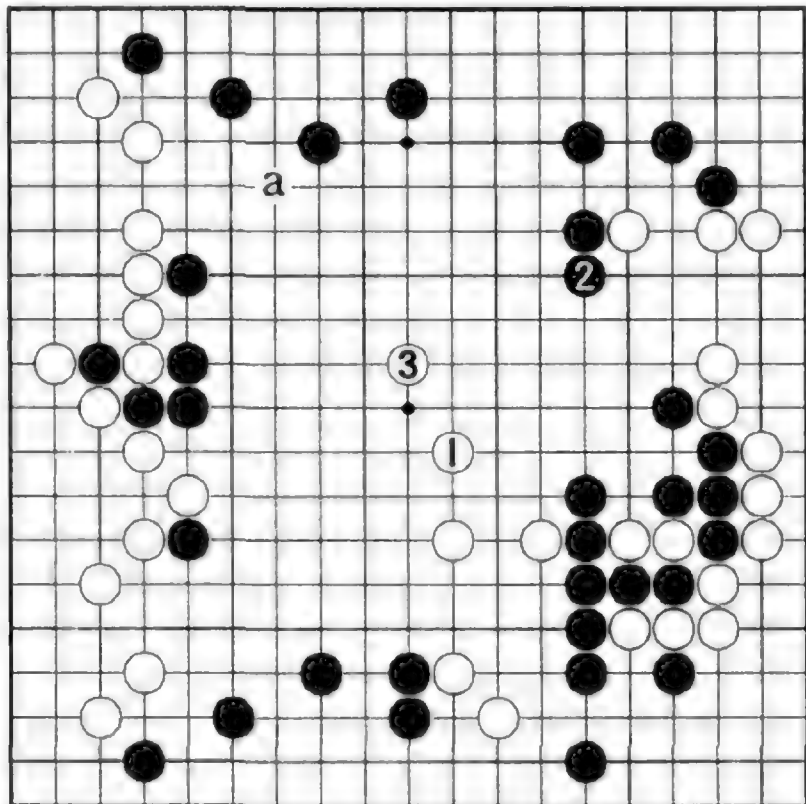


Figure 2 (49-73)

Figure 2 (49-73). Trying to win without attacking

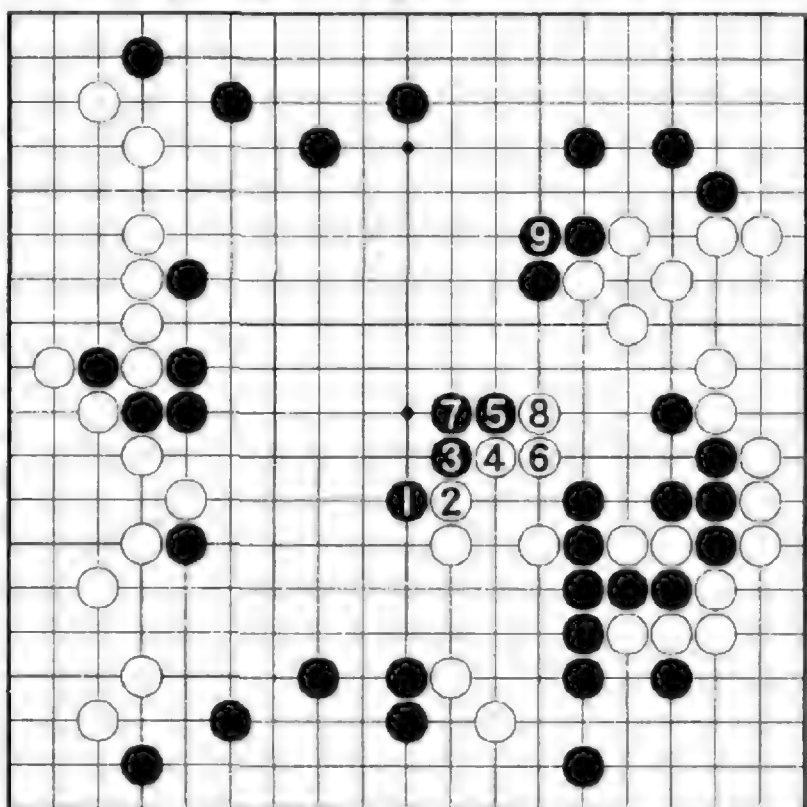
Black seems to have a good target for attack in the white group at the bottom, but working out the best way to attack is not so easy. In this game it looks as if White will be able to escape without giving Black profit from his attack, so Black decides to make a diversionary attack with 49. Note the clever timing of 55 and 57 in this sequence. Kobayashi: 'I felt like crying when I was forced to connect at 60.'

Kobayashi regretted his hane at 66. 'I let Black play forcing moves on both side. What could be more stupid?' Black 67 is a very clever cut, guaranteeing Black the atari of 69. Kobayashi: 'Instead of 66, I should simply have jumped to 1 in *Dia. 2*. If Black 2, White reinforces with 3.'



Dia. 2: Kobayashi's regret

Black 71 and 73 show that Cho believes he can win on territory. Cho: 'When I blocked at 73, I thought I might be a little ahead.' However, Hane disagreed with his strategy. 'Black should attack as in *Dia. 3*, forcing White to flee on *dame* (worthless) points, before connecting at 9.' With 71 and 73, Black is trying to win without doing anything, despite the presence of a white group susceptible to attack.



Dia. 3: should Black attack?

The players did not go along with him. Kobayashi: 'What if White next moves out with 'a'? Black may not be so happy . . . I found the way Black actually played more dis-

agreeable.' Cho: 'Attacking seemed a little low-class to me . . . Though maybe I should have played the way Hane suggests.'

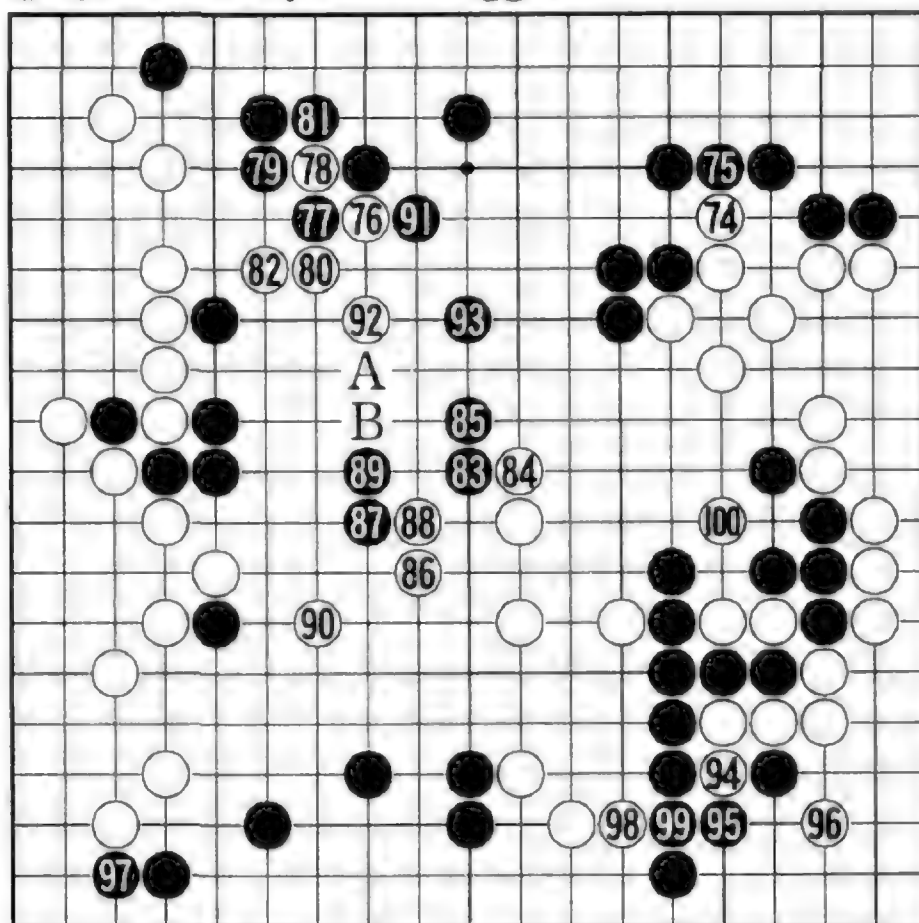
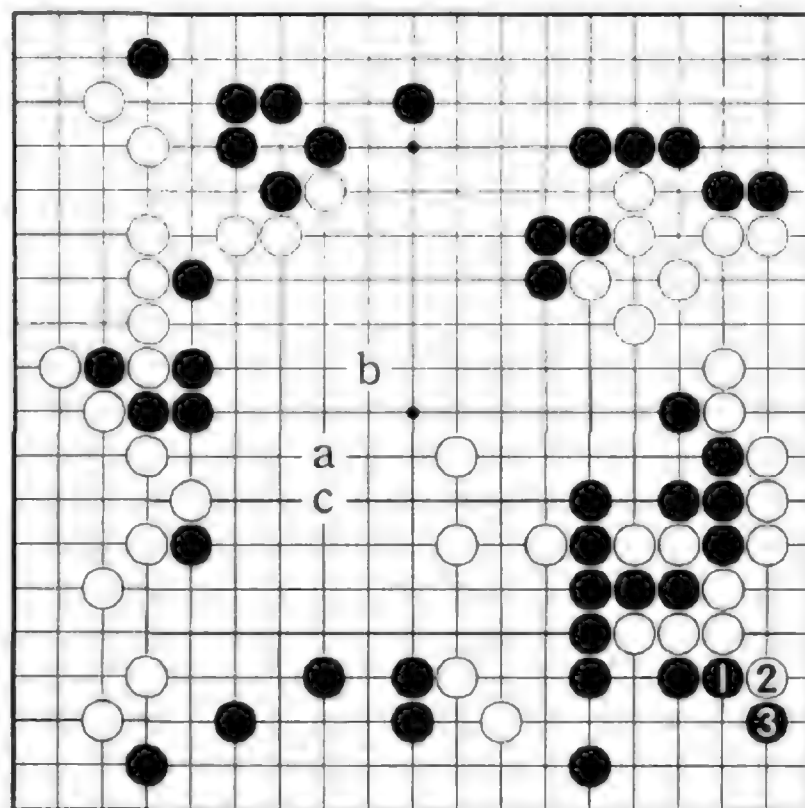


Figure 3 (74-100)

Figure 4 (74-100). The 'natural' move loses.

The instant that Black enters into a defensive mode, White takes advantage of it with the superbly timed contact play at 76. Up to 82 White gets ready to take a large centre by swallowing up the stones clinging to the white wall.



Dia. 4: the biggest move

Black 83 looks natural, but apparently it is the losing move. Cho: 'When I played 83, I expected to keep sente here, but after White 90 I found I couldn't omit 91. Taking gote here was a major miscalculation.' Instead of 83, blocking at 1 in *Dia. 4* is the biggest move. If White later

attacks at 'a', Black can play 'b', discarding the black stones to the left. Besides Black 1, Black 'c' would also be a good move.

White 90. It is a relief for White to have his weak group securely linked up.

If Black omits 91, White will attack the centre with White A, Black B, White 93, and Black's top area will be greatly reduced.

Switching to 94 and 96 makes the game very close. In fact, it has tilted a little White's way.

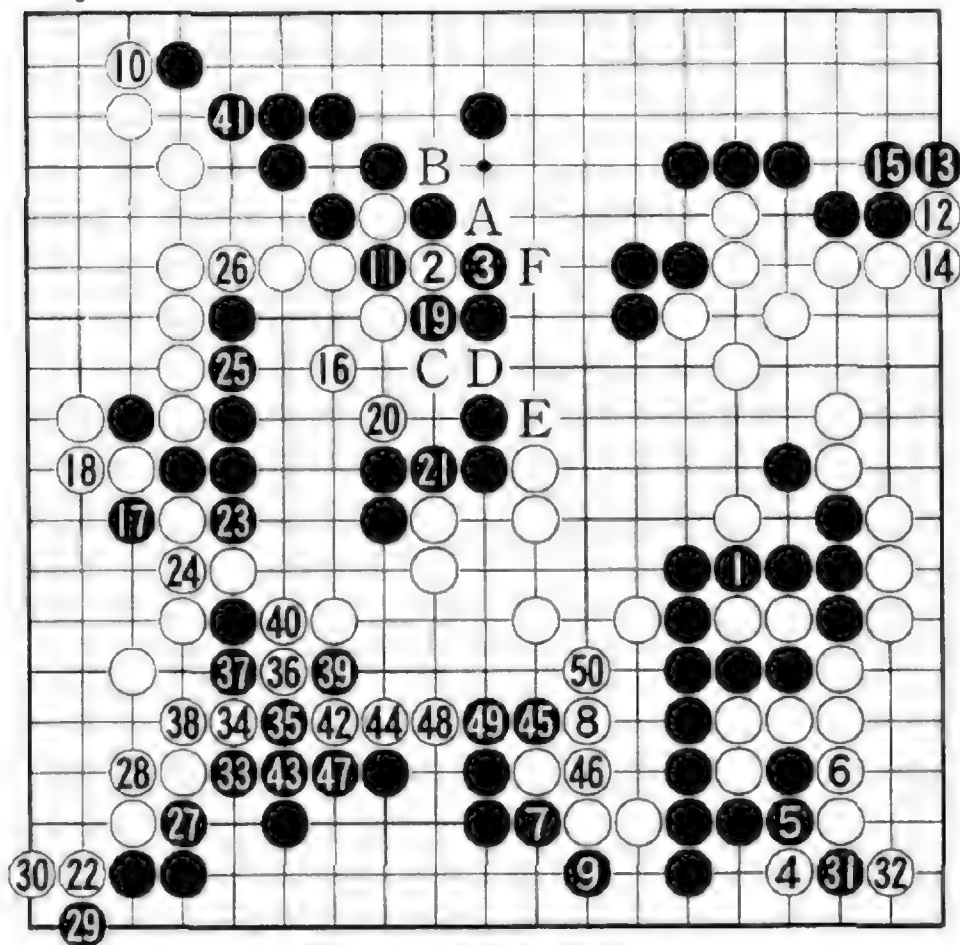


Figure 4 (101-150)

Figure 4 (101-150). A close game

Black 11. If Black doesn't take the ko, White has the good endgame sequence of A, Black B, White C, Black 20, White D, Black E, White F

Black 41. It's hard to choose between this and Black 42.

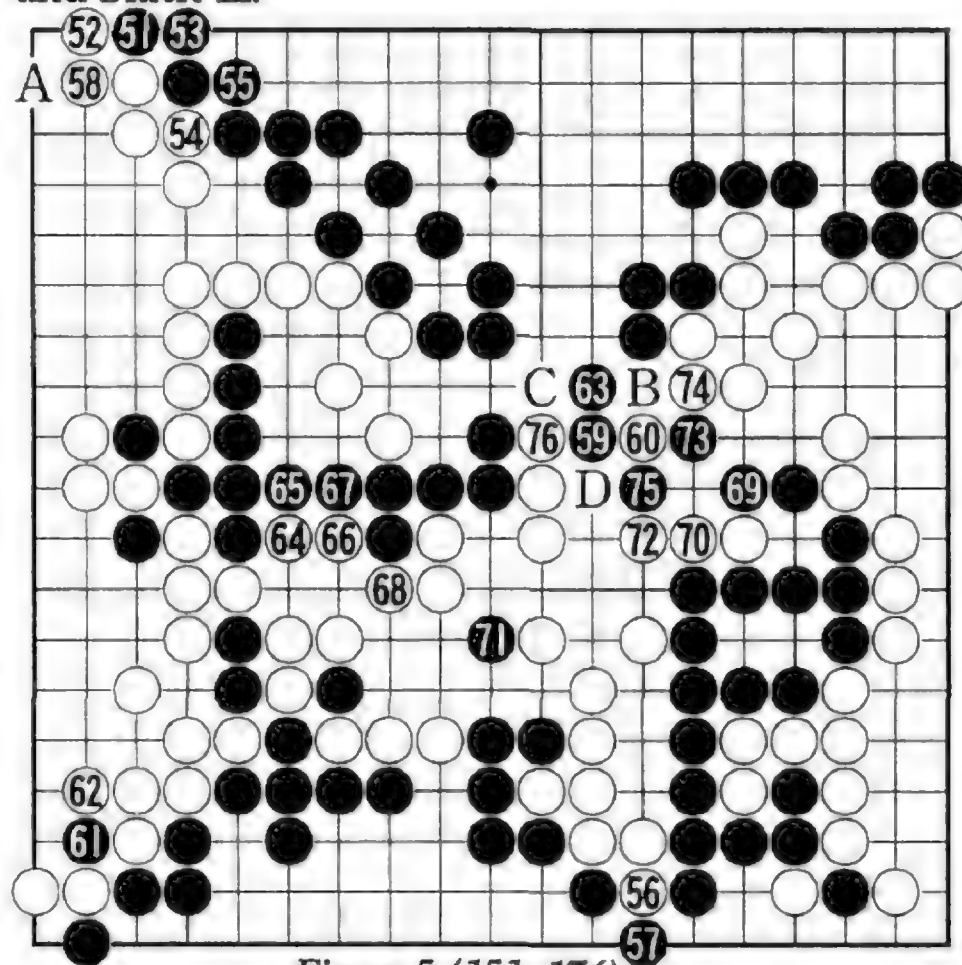


Figure 5 (151-176)

Figure 5 (151-176). One-all

White 58. Kobayashi still wasn't sure of his win. He also considered playing 58 elsewhere, then fighting a ko with Black 58, White A.

White 60 is a good move. Cho was startled. If Black plays 63 at B, White forces with 76, Black C, White D. When he answers at 63, as here, 60 becomes a good forcing move.

White 64 to 68 make White's lead definite. If Black had played it out, he would have lost by 1 1/2 or 2 1/2 points.

Black resigns after White 176.

(Kido, August 1990)



Game Three

White: Cho Chikun

Black: Kobayashi Koichi

Played in Karatsu City on 7, 8 June 1990.

Our commentary on the third game takes the form of a round-table discussion among Ishida Yoshio, former Meijin-Honinbo, Otake Hideo, former Meijin, and O Meien 8-dan. The reporter for Kido is Akiyama Kenji.

Kido: After four games, the challenger leads 3-1. What are your impressions of the match so far?

Ishida: Game One was a convincing win for Cho. You got the feeling that the strong Cho was back.

Otake: Right. Even Game Two, which he lost, wasn't so bad for him. Actually Cho had more chances to win than Kobayashi. Then look at this third game.

O Meien: I don't know, but I feel it's a masterpiece.

Otake: A masterpiece for Cho.

Ishida: He was enjoying himself and was heading for a win. Then it turned into a dramatic half-point loss — just like a movie script.

Otake: It wouldn't happen like this in a B movie. Just when he was confident of his win, he was rocked by a hard punch from Kobayashi. How should one put it...

Kido: He went into a state of shock.

Otake: Right. He hadn't recovered from this shock in Game Four, where his play was schizoid. While I was wondering what on earth he was doing, the game ended abruptly.

Ishida: Game Three may turn out to have been the crucial game of the series. If Kobayashi had lost, he would have suffered a major shock. It hurts when the opponent enjoys himself and beats you.

Kido: So the match has passed its peak?

Otake: Usually you'd think so. But it's not interesting if it ends like this. Fortunately there's a bit of time before the fifth game. Let's hope Chikun will pull himself together and show a bit of that old defiant attitude. He's a man who can do it.

Kido: To get back to this game, I heard that the players got quite excited in the discussion

after the game.

Otake: You can see why Cho would want to say it's no joke. Talking about whether this game is half a point or a point and a half. [See explanation after this commentary.]

Kido: Who needs the komi, he's supposed to have said. On the other hand, Kobayashi thought he was leading all through the second day. Where did I let it get close, he asked.

Ishida: Really? From the outset this wasn't a game that felt good for Black.

Kido: Please touch on this in your analysis.

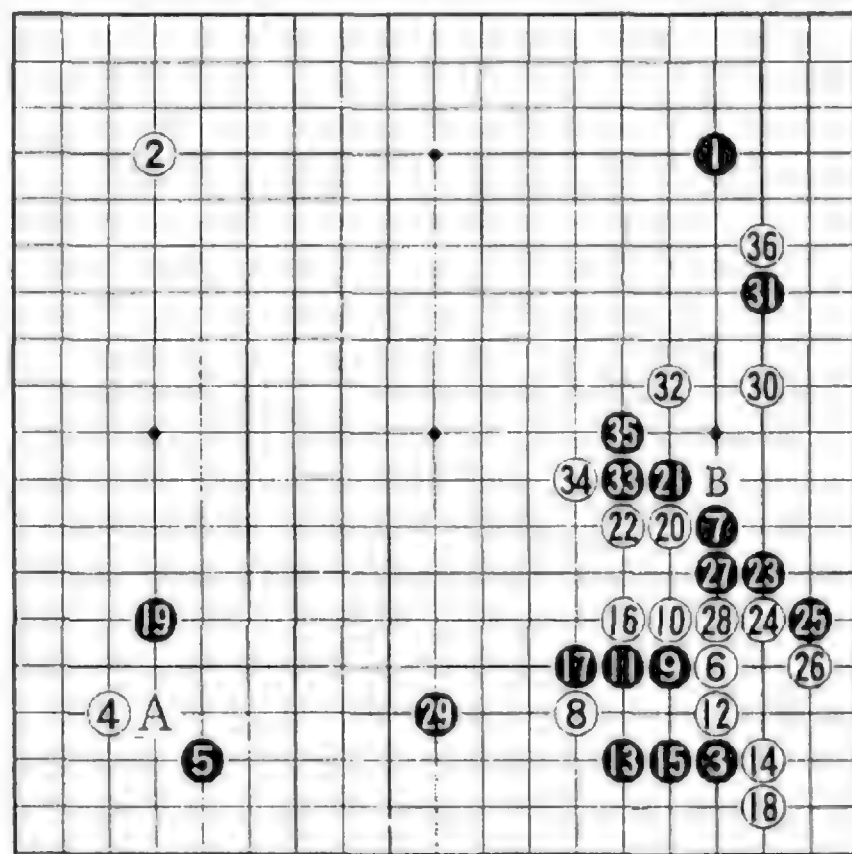
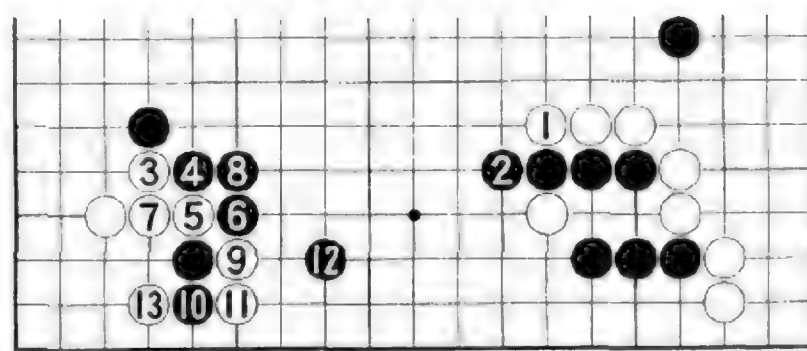


Figure 1 (1-36)



Dia. 1: Ishida style

Figure 1 (1-36). Objection to all the forcing moves

Ishida: In one game when Black played the taisha of 19 I pushed along at 1 in Dia. 1 to alleviate the threat of the cut, then played 3 and 5. My theory was that the exchange of 1 for 2 wouldn't turn out so bad for White.

Otake: I see. Kobayashi played a lot of forcing moves after White 20 and 22.

Ishida: I can't go along with this. How about if Black tenukis with 23 and attaches at A? White is not likely to cut at B. If he does cut, Black could tenuki again or atari on either

side. I don't understand why Black goes to the trouble of making all the forcing moves to 27 where White won't even cut.

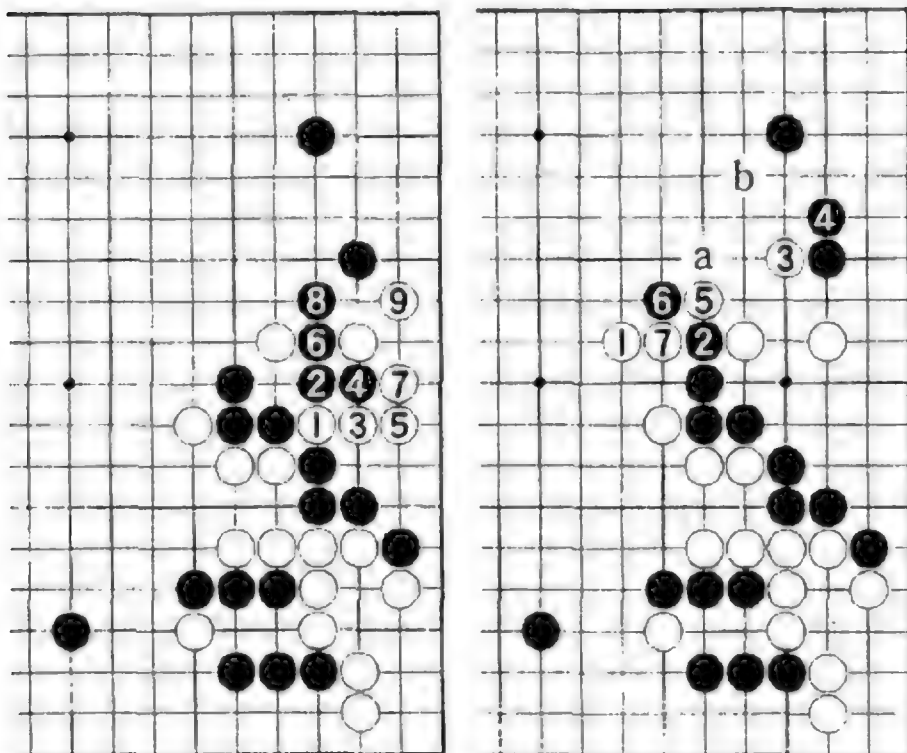
Otake: Kobayashi's idea is probably to play all his forcing moves while he can. Black 23 and 25 are OK, but I don't see the need to play 27.

O Meien: I agree. Because it makes a subtle difference to the centre.

Ishida: But after this game there was a player who exactly imitated the Kobayashi-style 23 to 27. I can say this because he's not here. (laughter)

O Meien: You got me. I confess: it's me. (laughter) I assumed they were good moves because Kobayashi Sensei played them.

Otake: Setting his group in motion with 33 and 35 once White has 30 and 32 in place is tough going, according to the logic of the position. Perhaps White could also use 36 to cut at 1 in *Dia. 2*. The result to 9 also seems to be reasonable for Black.



Dia. 2: even

Dia. 3: Ogata style

Ishida: The O Meien-Ogata game was the one that was exactly the same. The Ogata style may also be a powerful strategy.

O: White 1 and 3 in *Dia. 3* put me on the spot. If Black pulls back at 4, he probably collapses after White 5 and 7.

Ishida: Not the way one wants to play.

O: So Black has no choice but to jump to 'a' with 4; he then seals White in with White 4, Black 'b'.

Otake: White could also start with 1 at 3. If Black pulls back at 4, he then plays 1. Various things look feasible here. So many that it's confusing to choose among them.

Ishida: Cho's 36 is an attempt to do better. It's the greediest move. Things feel really unpleasant for Black. I think the cause is playing too many forcing moves and making himself heavy. No matter how you look at it, I can't admire his strategy.

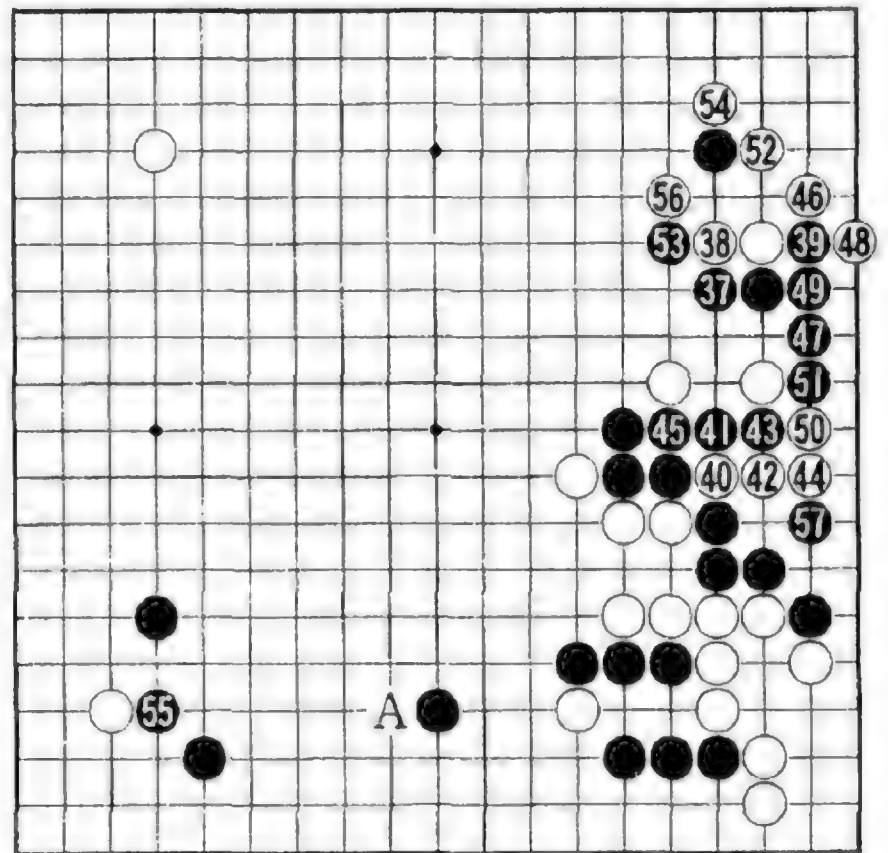
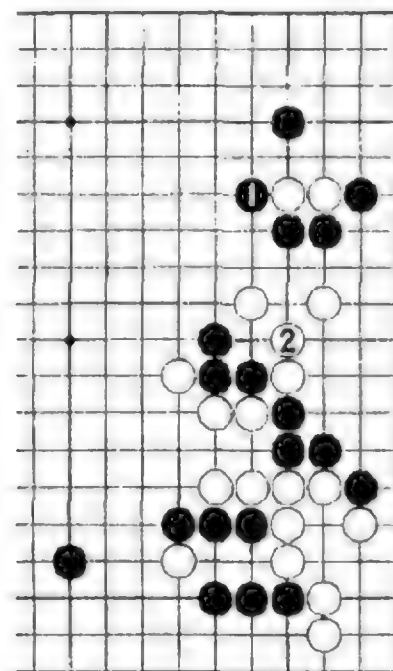


Figure 2 (37-57)



Dia. 4: Ishida's suggestion

Figure 2 (37-57). A little painful for Black?

Kido: Black is handicapped by the threat of the white cut at 40.

Otake: The Ishida theory was to make a hane at 1 in *Dia. 4* instead of 41, wasn't it?

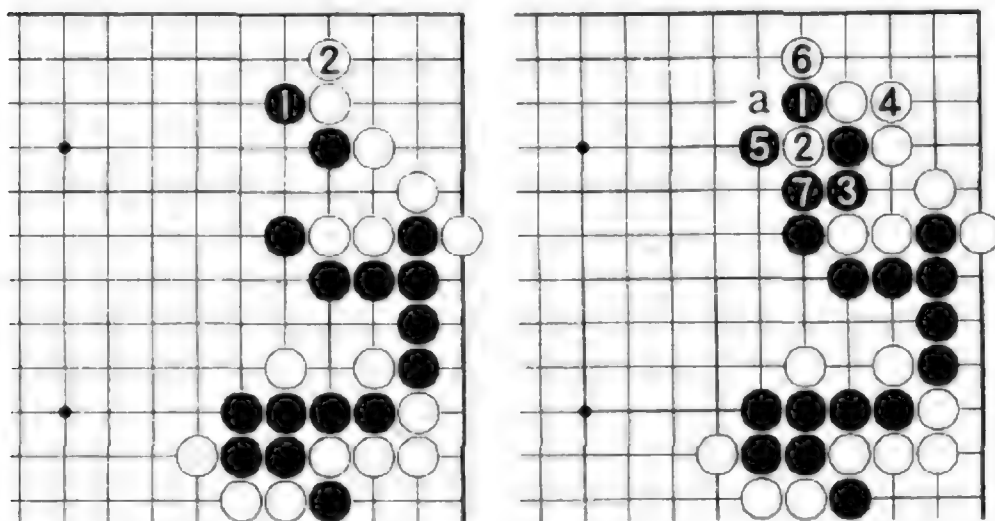
Ishida: In desperation. Though you can't say this is good for Black either.

O: If Black ataris at 41, the sequence to 54 seems to be inevitable. What do you think of this result? I suspect it's good for Black . . . One thing I don't understand is, why didn't Black use 55 to hane at 1 in *Dia. 5* (next page)? White has to descend at 2, so I think it's better for Black to make this exchange.

Ishida: It's certainly good for Black if he can make White descend at 2. But obviously White will resist. With 2 and 4 in *Dia. 6*.

O: Will Black capture with 5 or will he extend sideways at 'a'?

Ishida: Fighting spirit calls for 'a'. Black seems to have no reason to be dissatisfied with 6 and 7, but apparently Kobayashi didn't like the prospect of White's attaching at A in the figure if he took gote here.



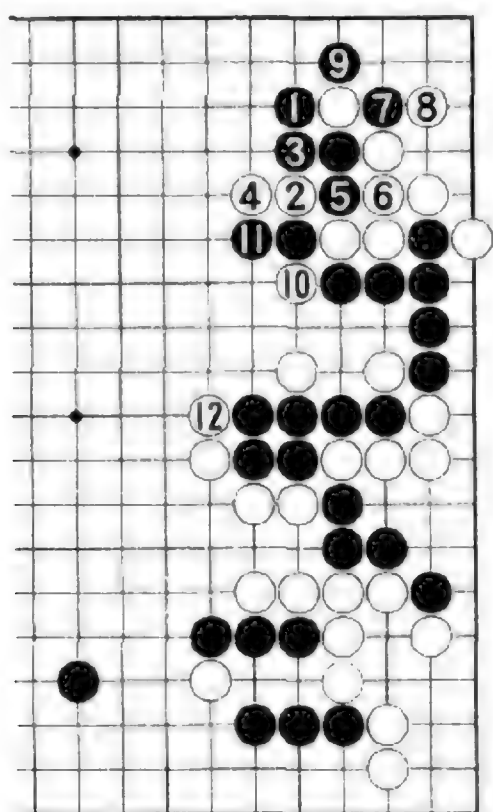
Dia. 5: the obvious move? Dia. 6: good enough?

O: It's incredible what he was thinking of.

Ishida: Even so, is White A anything to be frightened of? He was reading too much into the position. It's a mystery to me why he didn't make the hane.

Otake: Usually you'd play the hane.

Ishida: Maybe White's counter at 2 in *Dia. 7* is a bit troublesome. All kinds of variations look possible, but if something like the sequence to 12 follows, Black may be caught in a trap.



Dia. 7: risky

Otake: I see. Maybe Kobayashi's idea was not to mess around here, as he wanted to switch to 55 and 57.

O: If Black can't play the hane, what about the question of positional judgement?

Ishida: Looking at how simply Kobayashi played, it would seem that he believed Black wasn't doing badly. That's also what he was saying after the game. But I can't help feeling that this result is a little painful for Black.

Otake: I agree. Though it's a difficult game.

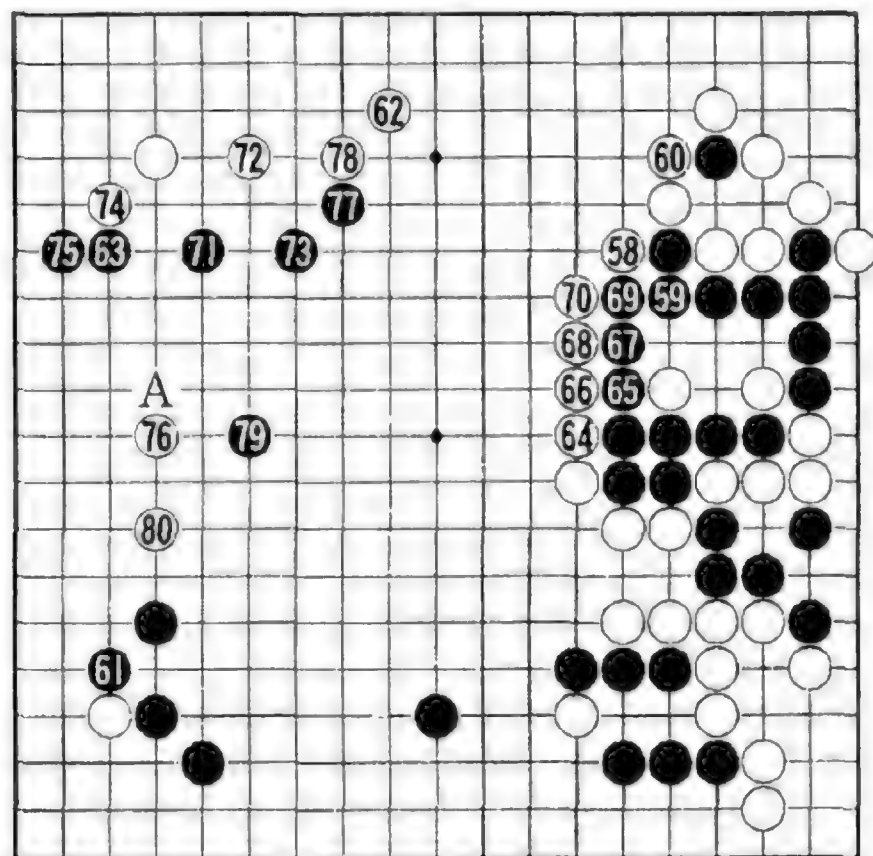


Figure 3 (58-80)

Figure 3 (58-80). A marvellous feel for the game

O: The blockade from 64 on looks thick. If Black uses 63 to push along at 64, will White play 63? Would Black then extend to A?

Otake: How does that compare with the game? If we could answer that, playing go would be no trouble. Around here I remember some Ishida-style calculation. What you said was quite clever.

Ishida: It was nothing special. The black territory on the right side is 19 points; the bottom-right white territory is ten points. The white territory at the top and the thickness from the blockade up to 70, the bottom black territory and what Black can expect on the left side: put it all together and it gives quite a close game.

Kido: If Black encloses the left side instead of 73, White gets a big top with White 73. The invasion of 76 precipitates the decisive fight.

Otake: Before this, White 74 is severe. If you're going to invade, you feel tempted to hold back a move like 74, but Chikun's not simply aiming at an invasion: he's saying that if you don't watch out I'll attack you. I

thought that the feel for the game he showed around here was marvellous.

O: Yes, the attack and defence on the left side were impressive. Not only the left side, of course.

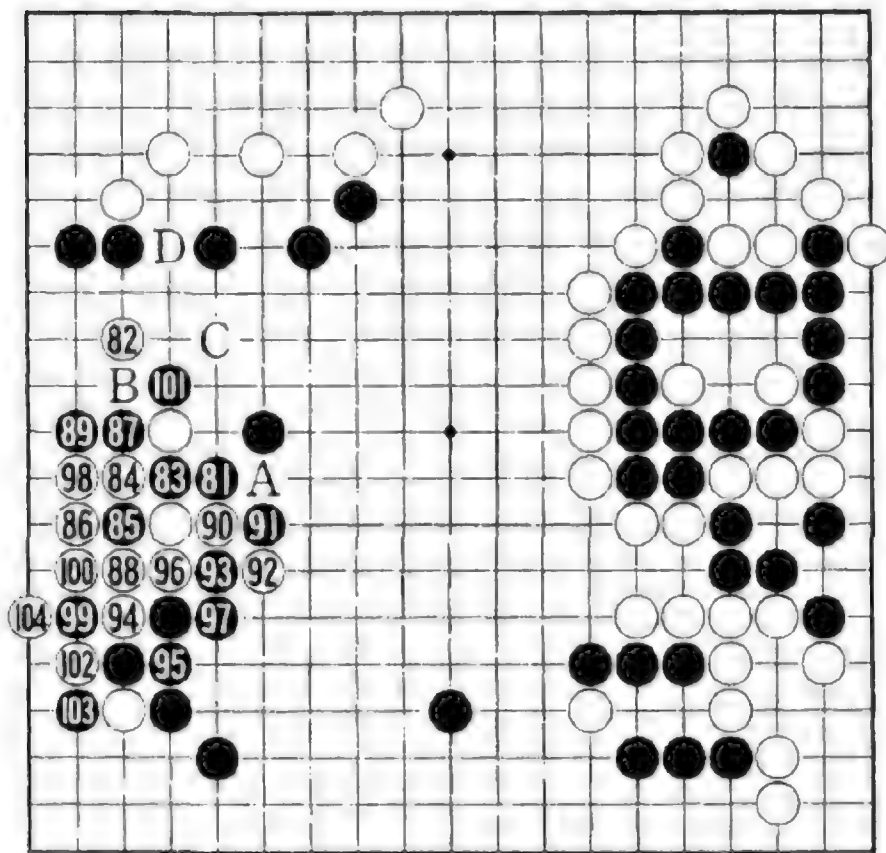


Figure 4 (81-104)

Figure 4 (81-104). White is satisfied.

Kido: Black 81 forestalls the contact play of White A. If White uses 82 to connect at 83?

Otake: That seems to be risky: Black attacks at B.

O: White 82 was a clever move. If Black blocks his way out with C, he lives on a large scale with 88. So Black has to push through and cut with 83 and 85.

Otake: If Black extends at 88 instead of 87, White probably intends to jump to C. He has the threat of D, so this would be frightening for Black.

Figure 5 (105-140). A chance to clinch the game

Otake: The game looks quite close when Black encloses with 5 and 13.

O: Apparently there was a theory that White could win without doing anything, for example, using 20 to make a monkey jump on the bottom right, but I can't believe it. White can't win simply by playing ordinary endgame.

Otake: That's why Chikun started something with 20. . . . This gives White a definite win. But there was a point where Chikun's play was facile: White 40.

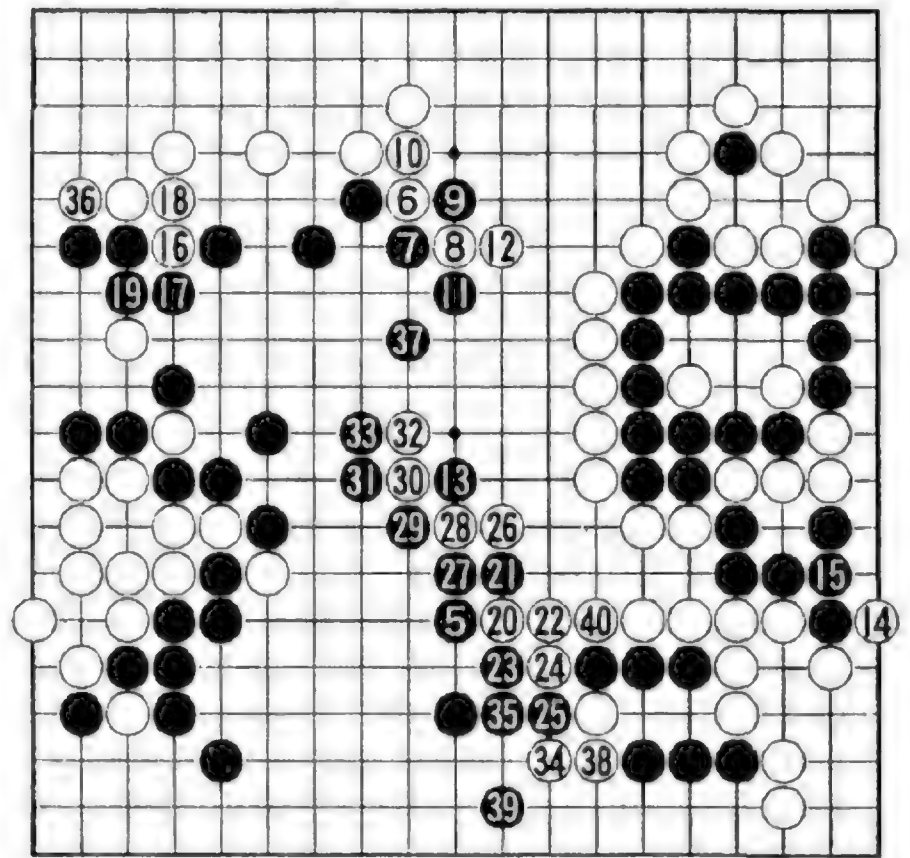
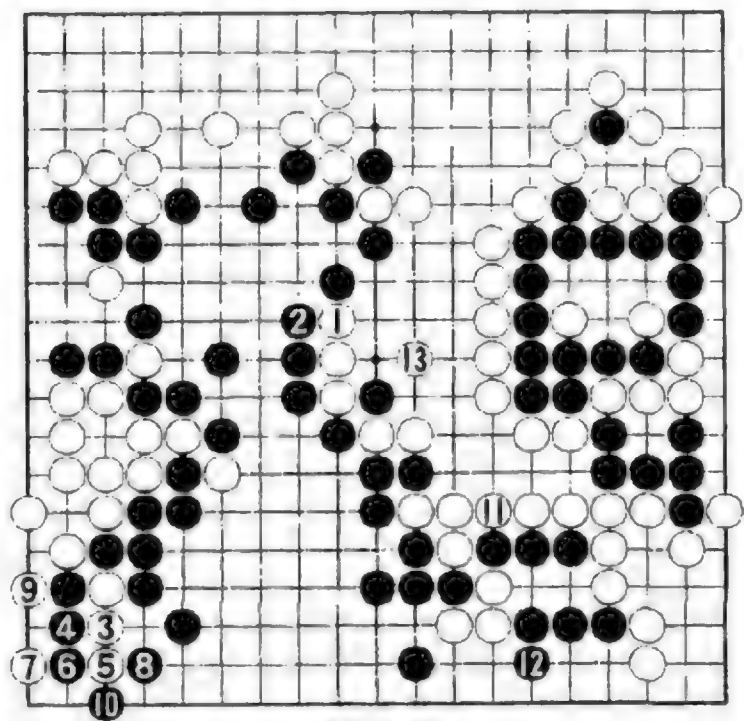


Figure 5 (105-140)



Dia. 8

O: I thought that ramming into Black with 1 in Dia. 8 would have been simpler. Black pretty well has to block at 2. White could then force as in the game, then switch to 13. I worked out various continuations from this diagram — it's a two and a half-point win for White. How about it?

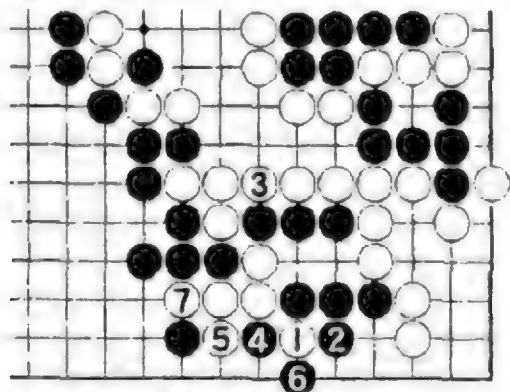
Ishida: It's certainly straightforward.

Otake: Forcing with 40 now in a position in which he had various forcing moves was facile. Of course, there's no point criticizing Chikun, since he was suffering from an oversight. Well, Meien's variation is also a win. Couldn't White have made a hane at 1 in Dia. 9 (next page)?

O: Eh? I didn't see this at all. What's going on? It's simple, isn't it?

Otake: If Black blocks at 2, the semeai looks fishy.

Ishida: This hane would have been decisive. You'd expect Cho to notice something like this. Black collapses if he blocks at 2, so he must atari at 3, whereupon White links up with 2. This is clear-cut.



Dia. 9

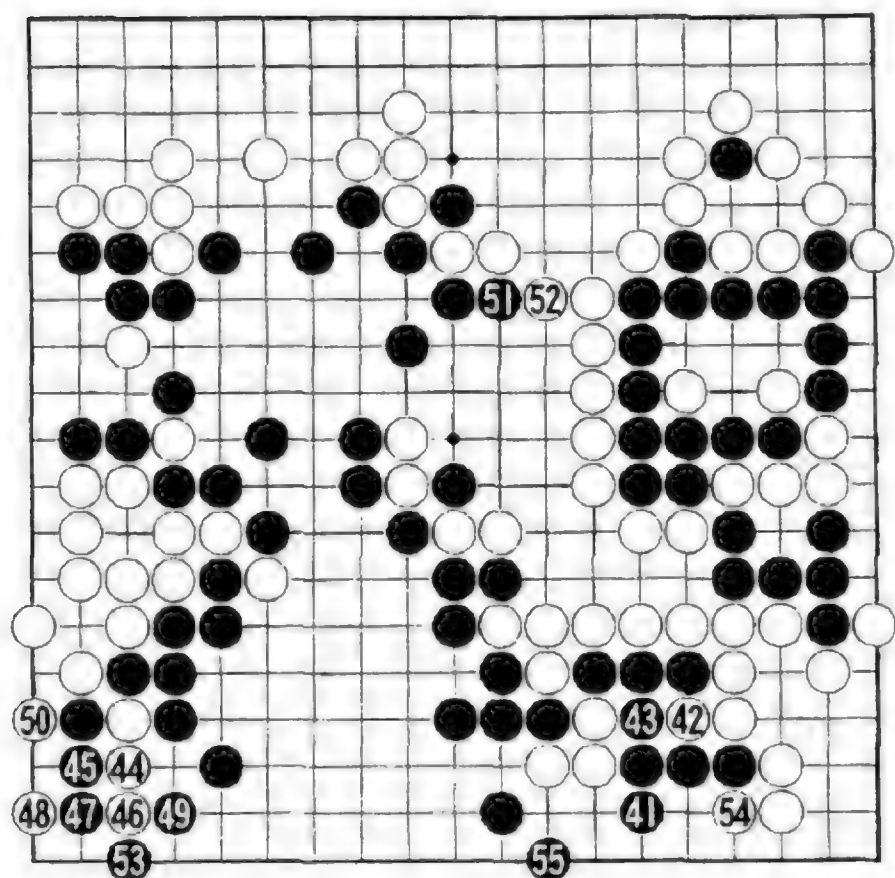
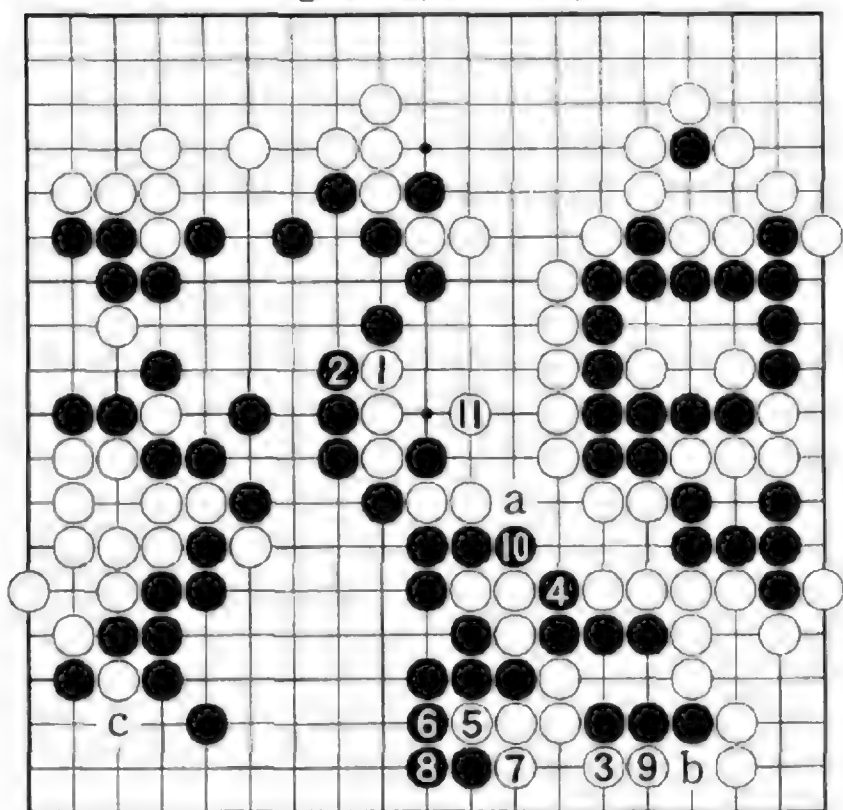


Figure 6 (141-155)



Dia. 10

Figure 6 (141-155). A shock for Cho

Otake: Let's sort things out. Meien's 1 in

Dia. 10 looks worthwhile. When White hanes at 3, Black 4 is the only move, so White links up with 3 to 9.

O: Black then plays 10 or ataris at 'a'.

Otake: This makes a difference at 'b', so Black will probably capture at 10. White can then force with 'c' etc., then switch to the last large point at 11.

Ishida: He wins by at least two and a half points. White, that is.

Kido: Then the brilliancy of Black 55!

Otake: Chikun didn't see this move coming. It must have been quite a shock.

Ishida: It hurt.

Kido: Compared to the usual way of capturing by filling in a liberty, this gains two points, I heard.

Otake: That's right. Chikun would have been counting on a solid win by one and a half points and this threw his calculations out by two points. If he had realized White had this move earlier, he could have done something about it. How to put it? It was a waste.

Ishida: I don't think 55 is such a hard move to see, but that's how it goes when you lose.

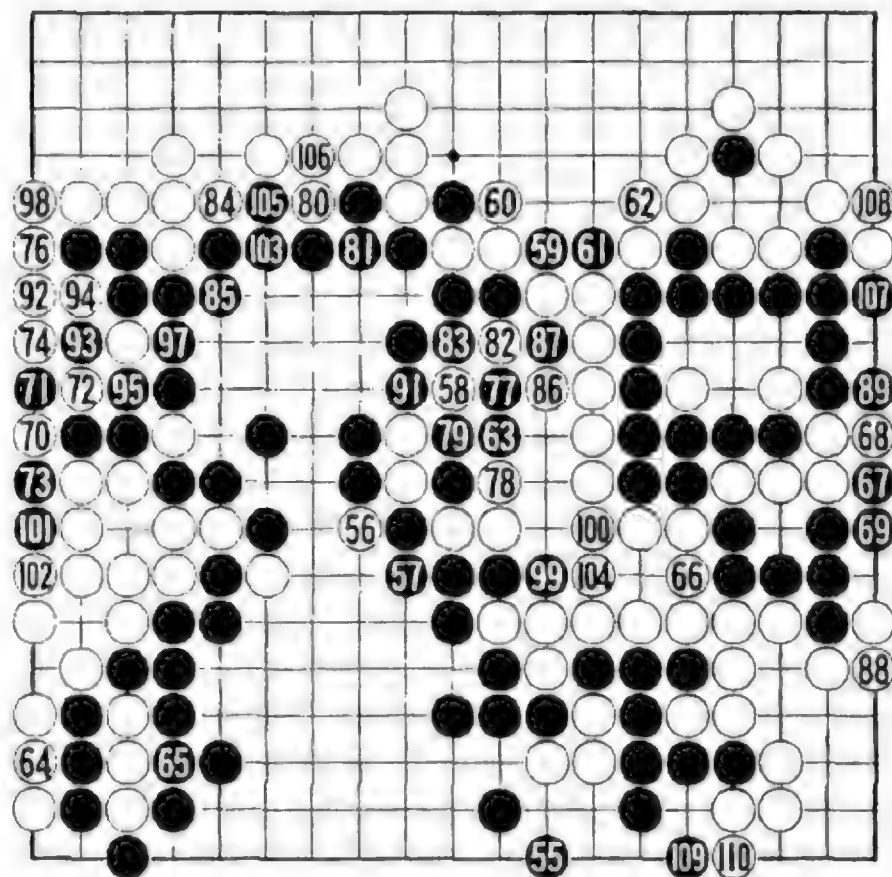


Figure 7 (155-210)

Figure 7 (155-210). Hard to accept

O: Is the half-point win for Black already definite? I don't understand White 58. This loses points, so logically wouldn't it be better not to play it? I experimented with simply playing a hane at 70, but sometimes I'd get a half-point win for White and sometimes for Black.

Ishida: No, Black's win won't change now. In a sense, 78 is bigger than Black 77.

Otake: In any case, White 40 in Figure 6, the move which Cho thought couldn't lose, was terrible. Losing like this really hurts. I can understand why you'd get excited and be a bit wild. To have been enjoying the game so much, then to be plunged to the depths by one move.

Black wins by half a point.

(Kido, August 1990)

The Mainichi commentary gives the following account of the end of the game. After counting the score, Cho kept muttering to himself, 'What a duffer!' and 'I'm hopeless.' With a wry smile, Kobayashi ventured the comment, 'I thought it was a point and a half [that is, a win for him].' That made Cho see red. 'You make such absurd comments. That kind of remark only makes people feel bad.'

'What's wrong with it?' asked Kobayashi.

Cho: 'You can just shut up.'

Kobayashi: 'Well, let's forget about reviewing the game.'

Kano Yoshinori, the referee, managed to smooth things over and got the players to go over the game, but it was a delicate moment. Kobayashi and Cho then spent an hour and a half looking at the game. The exchange hardly qualifies as an altercation, but it does show how upset Cho was. (The other remarks referred to on page 36 were not mentioned by the Mainichi.)

Game Four

White: Kobayashi Koichi

Black: Cho Chikun

Played at Numakuma-machi in Hiroshima prefecture on 19, 20 June 1990.

This game provided the unusual spectacle of Cho being wiped out in less than 100 moves, something that hasn't happened very often in his career. When he made a gross misreading and was forced into a premature resignation, the series looked as if it were going to fizzle out.

Figure 1 (1-30)

In the fuseki of this game the players make

use of two innovations in a popular taisha variation. The first is Black 25, which was invented by Ishida Yoshio about nine years ago. The joseki move is a hane above 24. The second innovation is the diagonal connection of 30 instead of a solid connection below 24. Unfortunately, we do not have the space to analyse these variations (interested readers should see the August *Kido*, but be warned that the discussion is at a very high level).

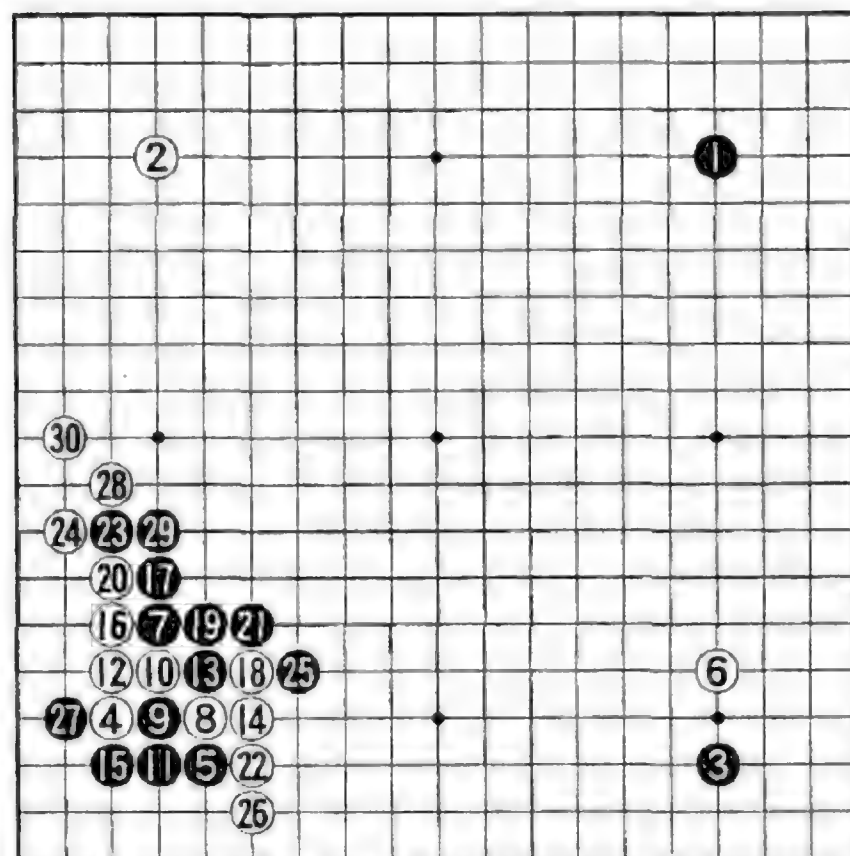


Figure 1 (1-30)

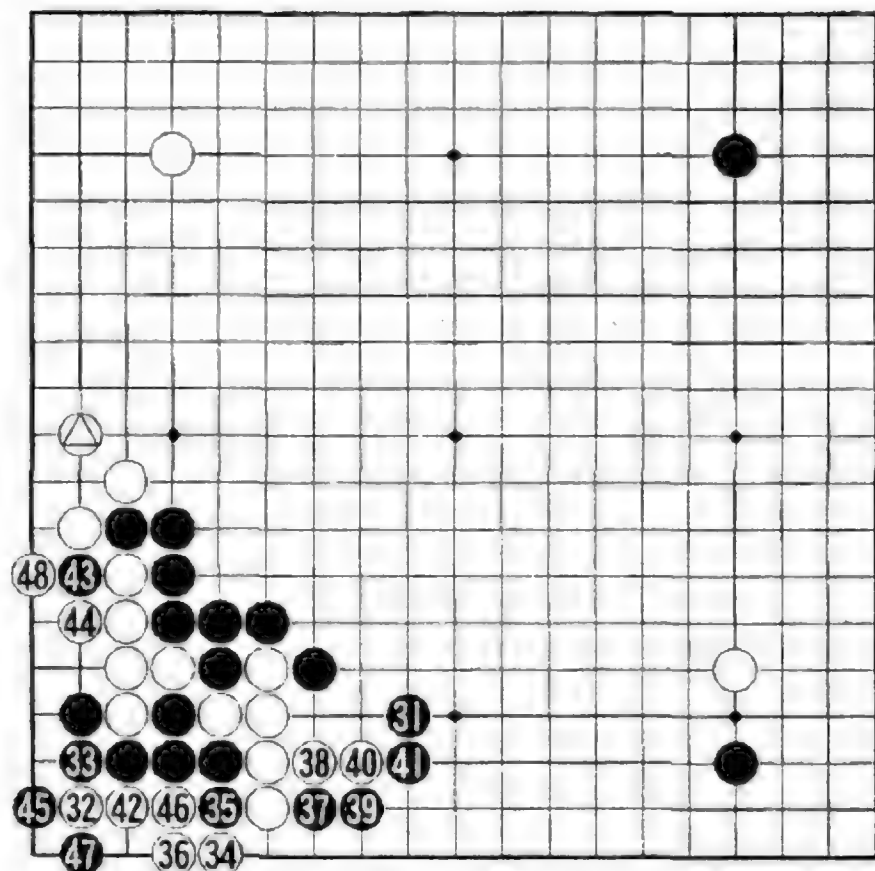


Figure 2 (31-48)

Figure 2 (31-48)

Black 31 shows that Cho is prepared to sacrifice the corner in exchange for squeezing on the outside. White sets out to capture it immediately with 32, so Black starts his squeeze with 37.

Concerning the result to 48, Kobayashi said: 'I thought it was a little unfavourable for White.' Cho said, 'I thought it was so-so,' which perhaps can be translated to mean that he agreed with Kobayashi.

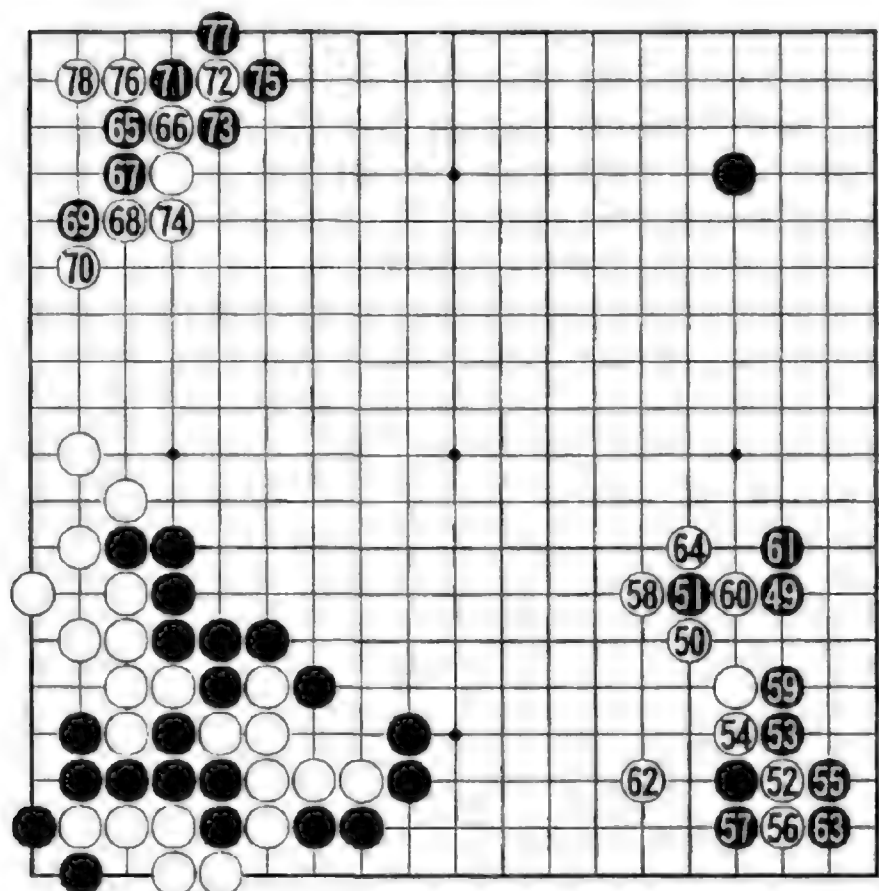
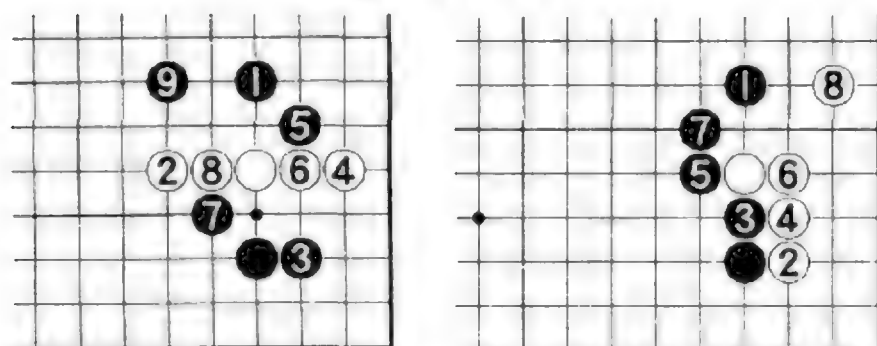


Figure 3 (49-78)



Dia. 1

Dia. 2

Figure 3 (49-78)

Cho bitterly regretted 49: he called it a 'disgraceful move'. White 50 and 52 are apparently an excellent combination. Up to 64 White wipes out all the influence of Black's thickness to the left. Cho commented that the high move, that is, 1 in *Dia. 1*, was the only move here. If White jumps out to 2, Black will descend solidly at 3; this way he will be able to use his thickness to attack White. Kobayashi commented that this diagram would have been too dangerous, so he would have attached at 2 in *Dia. 2*. This would let Black seal off the centre in sente up to 7, then switch to the centre top star-point for a promising game.

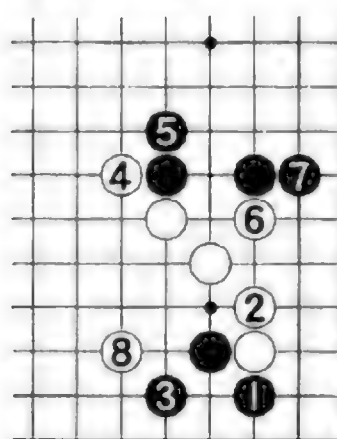
Cho played aggressively with 53 because he was angry with himself, but even if he answers more peacefully at 1 in *Dia. 3*, White will be quite satisfied to play 2 to 8, as this counteracts Black's influence to the left.

Black 55 at 1 in *Dia. 4* does not work very

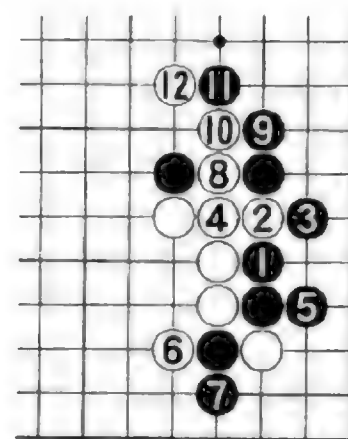
well: letting White cut off a stone with 8 is terrible.

Once White has played 50 and 52, it's hard for Black to get a good result, but does he really have to let White make the ponnuki at 64?

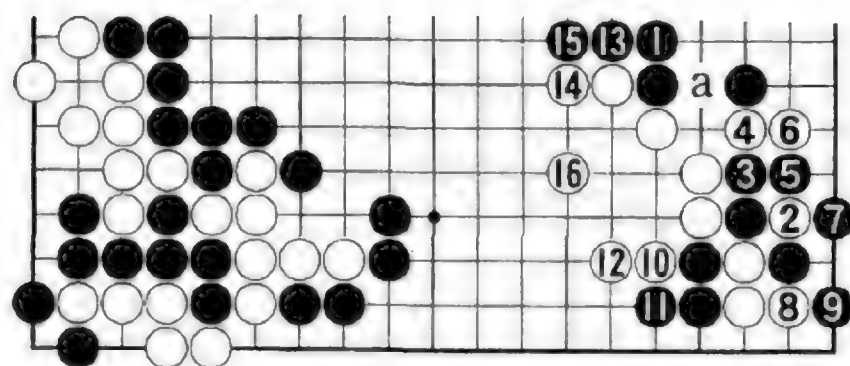
If Black plays 59 at 1 in *Dia. 5*, White will force with 2 to 6, then make shape on the outside. The result is not good for White, but playing patiently like this would probably be preferable to giving White the ponnuki. Afterwards, Cho commented that the game was over after 64.



Dia. 3



Dia. 4



Dia. 5

Continued on page 68.



Kobayashi seemed to be very close to taking the title when he won the third game after one of Cho's worst performances in a title match.

In Pursuit of Elegance

A Survey of the Best in Go Equipment

by John Fairbairn

Part 1: Go Boards

The famous Chinese poet Du Fu (712–770), living in poverty during tumultuous times, once wrote this poem:

VILLAGE BY THE RIVERSIDE

*The sparkling river meanders round the village,
And the long summer days still the countryside.
Swallows flit in and out of the eaves of my house*

*While gulls nestle up to each other on the water,
As my dear wife draws a go board on paper
And my son bends a needle into a fishing hook.*

I, though plagued by illness, need only my medicine.

*What else should I seek for my humble self than these things?*¹

Those of us of a certain age who had to begin our go days with hand-made sets using buttons, thumb tacks or even candy can empathise with this, and of course paper boards can still be bought in Chinatowns. But surely few of us have not hankered for something better.

Indeed, not long after Du Fu, according to mythologist Donald MacKenzie:

In the Tu yang tsa pien, a Chinese work of the 9th century, it is recorded that the Emperor of China received from Japan 'an engraved gobang board of warm jade, on which the game could be played in winter without getting cold, and that it was most highly prized.' It is told in this connection that 'thirty thousand li (leagues) east of Japan is the island of Tsi-mo and upon this island the Ninghia Terrace, on which terrace is the Gobang Player's Lake. This lake produces the chess-men which need no carving, and are naturally divided into black and white. They are warm in winter, cool in summer, and known as cool and warm jade. It also produces the catalpa jade, in structure like the wood of the catalpa tree, which is carved into chess-boards, shin-

*ing and brilliant as mirrors.*²

This shows even then the concern with elegance and ergonomics that has characterised Japanese workmanship to this day — not least in go equipment.

Although the Chinese have produced some fine boards, including the catalpa boards just mentioned and delicately lacquered boards crowned by stones of Yunnan marble, there can be no doubt that it is the Japanese who have brought beauty and comfort to the equipment used by the ordinary go player.

Admittedly they have also taken it to a level where familiarity with insurance policies may be as useful as knowledge of the latest josekis!

Here I propose to survey all kinds of decent equipment now on offer, with the emphasis on the Japanese traditional four-legged board with shell and slate stones. Although I will not shrink from saying what is regarded as best or quoting telephone-number prices, I would stress that the general standard of workmanship is such that even modest outlay can secure equipment that will give a lifetime of pleasure. I hope that the information given here will help you make your choice a good one.

The standard board

The official 1949 rules of the Nihon Ki-in (Clause 9) state that the board should normally be 'a wooden board measuring 1.5 *shaku* [45.45 cm] in the longitudinal direction and 1.4 *shaku* [42.42 cm] in the transverse direction.' It is 'normally about 5 *sun* [15.15 cm] thick, and is supported on four legs.' But, the rule concedes, 'go may be played on a board whose dimensions or material do not conform to those of the standard board. It may also be played irrespective of the thickness of the board or the presence of legs on the board.'

The idea of a slightly longer side is an old one, and apparently Japanese. It is to allow for

perspective, and perhaps also because the Japanese dislike symmetry.

The famous 'decorated sandalwood board' in the *Shosoin* in Nara (Photo on page 52), which came from Korea some time before 756, is square: $1.72 \times 1.72 \times 0.52$ shaku [$52.17 \times 52.17 \times 15.76$ cm].³ This is bigger than today's boards, even though they then apparently used only 17×17 lines. Moreover, in old Chinese prints, the board (usually a table-top one) always seems bigger relative to the players than ones we are used to.

But some time after the time of Genji, around the late 12th century, it appears the dimensions had shifted away from a square, to $1.48 \times 1.40 \times 0.62$ shaku [$44.84 \times 42.42 \times 18.79$ cm] according to one source.⁴ In those days, however, the boards apparently still retained the simple L-shaped legs of the *Shosoin* type, which was also the type used in ancient China at least until Song times.⁵ The boards illustrated in Genji scrolls from the 14th century on are probably anachronistic.

Honinbo Doetsu (1636–1727) decided on dimensions of $1.45 \times 1.35 \times 0.78$ shaku [$43.94 \times 40.91 \times 23.63$ cm] and the standard board of this size remains, I believe, in the Jakkoji temple in Kyoto, ancient home of the Honinbos. To this day, these are sometimes referred to as the 'modern' dimensions, yet they were amended as early as mid-Edo times to $1.48 \times 1.38 \times 0.48$ shaku, with legs 0.38 shaku high [$44.84 \times 41.81 \times 14.54 + 11.51$ cm].

In those days, incidentally, there were three classes of board makers: those who made for the daimyos and their retainers; those who made for the townspeople; and an itinerant class who combined gambling at go with refurbishing or repairing boards as they wandered through the countryside. Boards indeed became part of national life, for example in puppetry and the coming of age ('donning the trousers') ceremony, as the Ishi Press go postcard series amply shows. Even poor people had boards of sorts — Fig. 1.

Nowadays boards generally follow the Nihon Ki-in standard, but with varying thicknesses — the thicker the better. The commonest range is 3 to 6 sun (1 sun, or 0.1 shaku, is 3.03 mm, but with board thicknesses dimensions are not meant to be accurate: they are rounded off to the nearest sun). Seven sun is

now a popular size too, and 8-sun and even 9-sun monsters have been made. The size of the legs obviously varies with the thickness of the board. The criterion is simply that the legs and the board should appear to be in balance. But 4 sun would be a typical size.



Figure 1. From '*Kamiyuidoko*' (The Barbershop) by Shikitei Sanba (1757–1822)

If you are trying one out for size, by the way, it is perfectly acceptable to sit cross-legged, tailor fashion, as well as kneeling formally.

Material

The best material for the go board has long been considered to be *kaya* (*Torreya nucifera*), although *katsura* (*Cercidiphyllum japonicum*) is the commonest wood used. Maidenhair tree (*Ginkgo biloba*) is another traditional wood.

In recent times the range of woods has expanded considerably. Taiwanese cypress was very popular before the war but became hard to get afterwards. It has since made a comeback, only to be rivaled now by Alaskan spruce, misleadingly nicknamed 'new kaya'.

Kaya is most esteemed because it is durable and has a good texture, pleasant resonance and bright yellow colour — qualities, moreover, that it retains after heavy use. It is fine-grained and retains its resin, thus remaining resistant and fragrant. The long-lasting odor is apparent as soon as you lift off the cover.

These attributes combine with rarity of the right kind of trees to make kaya boards very expensive. Kaya itself is not rare. It grows all over Japan. But trees thick enough for boards need to be about 500 years old, and to grow

well away from human habitation to avoid the gnarliness that pollution seems to bring. Such trees *are* becoming rare.

Trees from Miyazaki Prefecture in Kyushu or from the island of Shikoku are considered the best, and the very best are from Aya Forestry Reserve in Miyazaki. Wood from these areas is known as *honbamon* — the genuine article. Wood from all other areas is classed as 'local wood' — *jiboku* or *jigaya*. The reason Miyazaki kaya (also called Hyuga kaya from the old name for Miyazaki) is superior has to do with the climate and soil, which are favourably affected by the Kuroshio current (the Japan Current).

Good kaya is obtainable elsewhere, but generally the more northern trees have a whiter colour and less elasticity.

Katsura is common in Hokkaido (the best is from Hidaka) and needs to be only 300 years old to be suitable for boards. It is easy to work, durable, cheap and resistant to warping, but has poor resonance and faint grain. It also tends to darken rather easily from its original beige/tan colour. It is by far the commonest wood used in places like go clubs, where it is generally reckoned that katsura boards will last for 10 to 20 years before they need re-planing and re-marking.

Maidenhair tree is not much used at present but can be used when only 200 years old. In colour and lustre it resembles kaya, but it has wide-spaced grain which is not much esteemed, and the newer wood near the outside of the bole is apt to split. It too tends to go dark relatively soon.

Taiwanese cypress (*taihi*) also looks similar to kaya, but is softer and brighter. Its biggest advantage is that it gives lots of boards with superior types of grain cuts. Ordinary cypress (*hiba*) is also used.

Alaskan spruce, from north America as well as Alaska, has been imported since about the late 1960s. It was first sold as 'Alaskan cypress', but as its use for go boards increased, the name 'new kaya' (*shin kaya*) took over. It too looks like kaya and gives lots of superior grain cuts, but has inferior elasticity, durability and colour. Its rather coarse fibres are perhaps its worst point.

Another new wood is agathis or 'new katsura' (*shin katsura*) from Australasia. Japan's

main source is Indonesia. Though a dammar pine tree, it closely resembles katsura and sells for about the same price. It is harder and has a slightly brighter tan colour. Willow from Hokkaido is also occasionally used, and for table-top boards so is zelkova (*keyaki*), though neither is particularly distinguished and zelkova is really far too hard. Sometimes rosewood, cherry or mulberry may be used too for table-top boards.

Preparation of the Timber

Even though a board requires little wood itself, because it is solid it has to come from a bole that is sufficiently thick. For kaya that normally means a tree 400 to 500 years old. (that is, 1-metre thick), but the best boards will come from trees 800 to 1,000 years old (1.3 metres thick). The tree is felled between November and February with proper regard for its spirit or *kami*. This involves prayers from a Shinto priest, whose fee (about ¥7,000) I am sure you will not begrudge. At this time of year the wood is driest, and it is either used at once or stored for five or more years.

The dryness of the wood is important for its value. In olden times there was a saying among board makers that if you sold a board before it was 10 years old you went out of business. The modern rule of thumb is one year of drying for each *sun* of thickness.

But nowadays the trend is towards even quicker drying by making boards from fresh wood which are then kept indoors and used lightly for 2 to 3 years. Electronic dryers may also be used to speed up the process. Warping occurs during this period of course, as the wood dries out, and the board has to be reshaped. But a finished board can be produced sooner, and some makers believe that the constant re-shaping gives a better, stabler product.

It is sensible to make sure you buy a thoroughly dried board not just to avoid warping, but because a dry board is much lighter and more resistant to insects.

There is considerable wastage on a tree because only the bole below the first branch is used, to avoid knots (although incipient knots may still be found there). From this part about 70 boards can usually be made from Miyazaki kaya, while kaya from other areas gives about

50 boards because of a shorter bole. Dead wood is never used.

Great skill is involved in getting as many boards as possible out of the trunk. Parts too small for go boards are used for shogi boards, and very small parts for legs.

Grain

The grain is probably the single most important property of a good board. With the very best boards, some connoisseurs will even consider the number of grain lines across the top — 200 is the minimum but over 300 can be found on some boards. They will also talk about grain and colour much as we talk about wine. The qualities that are looked for are most often assessed by words such as 'harmonious', 'warm', 'settled'. Some personalities, however, go for grains that are 'fresh', 'masculine' or 'autumnal'.

There are two types of grain: *masame* and *itame*. Masame means straight (or regular) grain running parallel to the longest direction of the trunk. Itame means everything else: cross grain or any kind of wavy or irregular grain. (But note that itame is used in another, extended way we will look at in a moment.) In general, masame is to be preferred, both aesthetically and because it reduces warp. A board has six surfaces: the more that are masame the better.

Blocks are cut in various ways to achieve the optimum surfaces. Nowadays there are six cuts: shihomasa, tenchimasa, tenmasa, oimasa, itame kiura and itame kiomote (the latter two are usually just called itame, hence the potential confusion just mentioned).

Not every cut is possible in each trunk. Some cuts are possible only from very wide trunks, and then only those that have no flaws. Others depend on the heart of the tree being off-centre and thus stretching out the grain lines on one side. The rarer cuts happen to coincide with the best grain patterns, so this makes a BIG difference to price.

The best cut is shihomasa — 'straight grain on four sides'. Fig. 2a shows where in the trunk this is cut, and Fig 2b how the finished block is meant to come out. For clarity Fig 2c shows an enlargement of the side opposite which the player kneels. This is side E in Fig. 2b and also the end to look at first to know

instantly what the cut is. I propose to use the term 'end grain' for this.

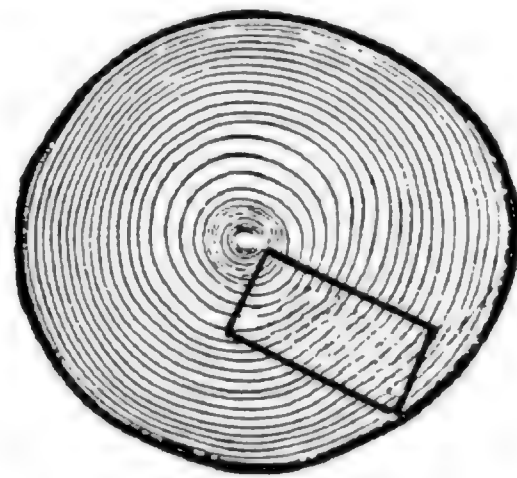


Figure 2a. Shihomasa

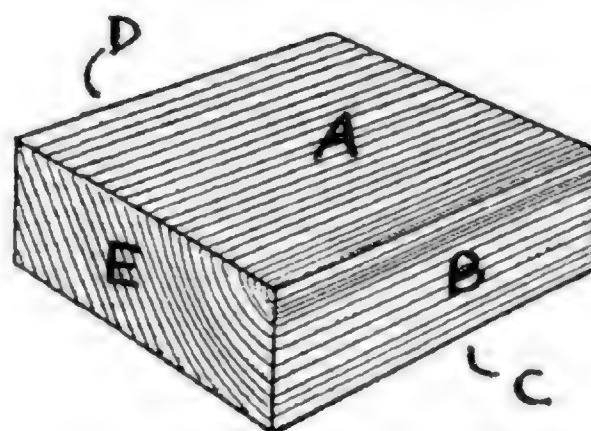


Figure 2b. Shihomasa

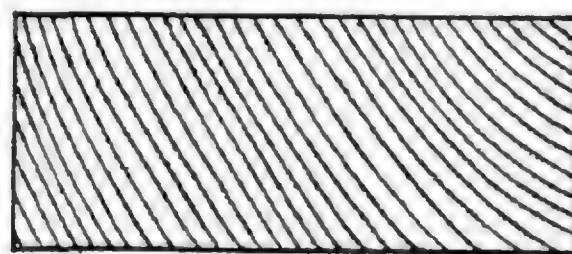


Figure 2c. Shihomasa

The point about shihomasa is that it is cut with the playing surface along the radius of the trunk and slightly away from the centre on a side where the grain is spaced out enough to give a diagonal end grain, the diagonals here being more or less straight. The result of this cut is to give a block that has straight grain (masame) on the four sides ABCD. This is therefore the cut most resistant to warping. In general, the quality of the cuts correlates to their warp resistance.

The next best cut is tenchimasa — 'heaven-and-earth straight grain', heaven meaning top and earth meaning bottom. See Figs. 3a to 3c. This is cut along the radius too, but with the radius forming the centre line of the block. There is thus, in theory, no difference between the top and bottom and either side could be used for the playing surface. The resulting block has straight grain on these sides, but ir-

regular grain (itame) on sides A and B.

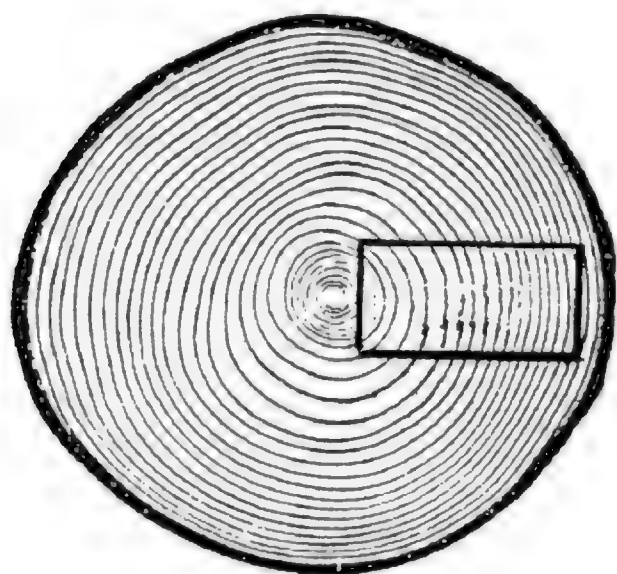


Figure 3a. Tenchimasa

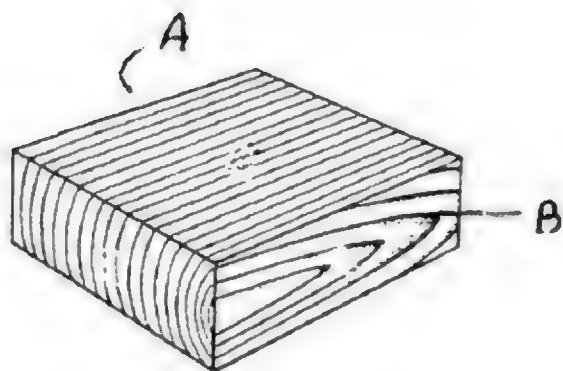


Figure 3b. Tenchimasa

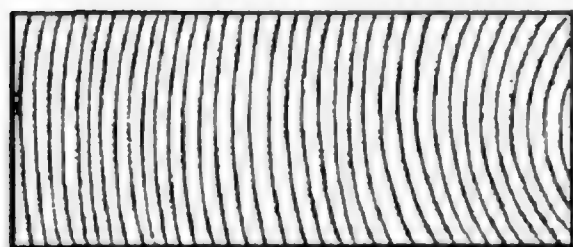


Figure 3c. Tenchimasa

Next comes tenmasa — 'heaven straight grain', that is, straight grain on the top. See Figs. 4a to 4c. This is cut with the top or 'heaven' surface along the radius, but closer to the centre than shihomasa and across a tighter grain pattern. The result is to give an end grain that is a mixture of straight and curved lines, and only the top is used for the playing surface. Despite the name, and its alternative, *katamen-masa* or 'one-sided straight', the bottom surface also has straight grain, but it is not as good as the top.

Next — Figs. 5a to 5c (next page) — is oimasa or 'offset straight grain'. Here the top surface is offset from the radius, giving an end grain that is very similar to tenmasa. The difference is that on the innermost side there will be a small amount of itame. This means, look-

ing at the end grain, some almost horizontal grain, and on the top a small amount of wavy grain near one edge.

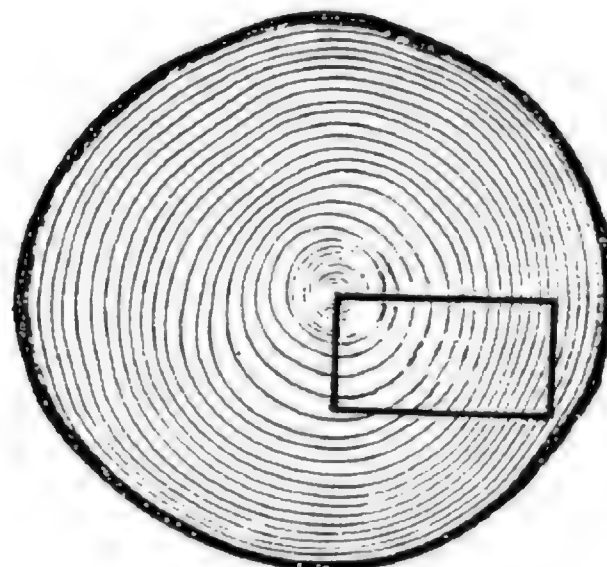


Figure 4a. Tenmasa

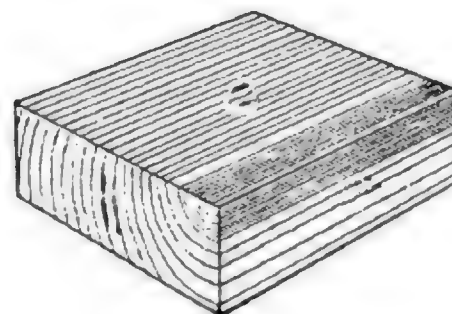


Figure 4b. Tenmasa

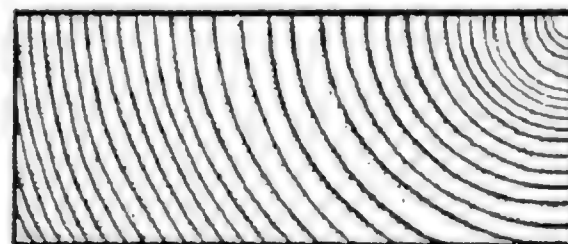


Figure 4c. Tenmasa

Despite being close to tenmasa, oimasa is never confused with it — if there is any doubt it is oimasa. But if offset too far, oimasa can also shade into the next type cut, itame. And again, if there is any doubt, it is classed as itame. Understandably, then, oimasa is not a very popular cut.

The itame cut has two varieties. They are cut at the same place. The difference is simply in which surface is chosen for playing on. The innermost part is preferred, and the cut in this case is known as itame kiura (Figs. 6a and 6b). This is preferred because the newer wood near the heart of the tree is less likely to crack or have defects. If the other side has to be used, the cut is known as itame kiomote (Fig. 6c).

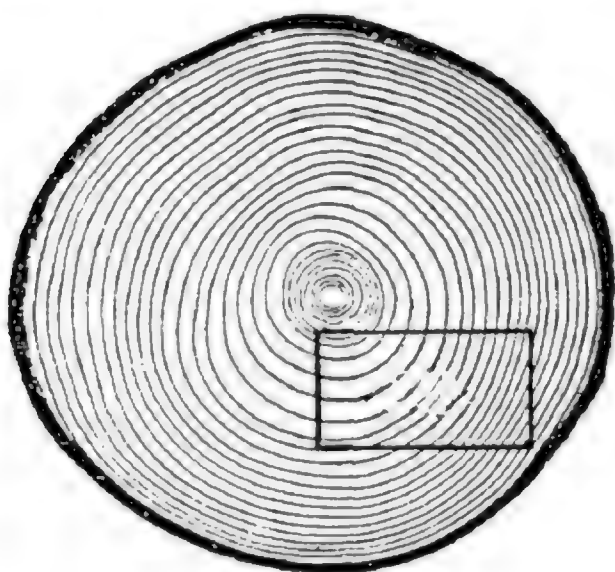


Figure 5a. Oimasa

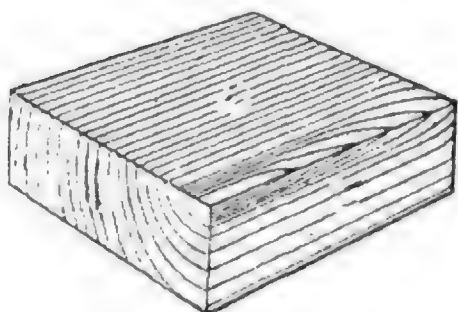


Figure 5b. Oimasa



Figure 5c. Oimasa

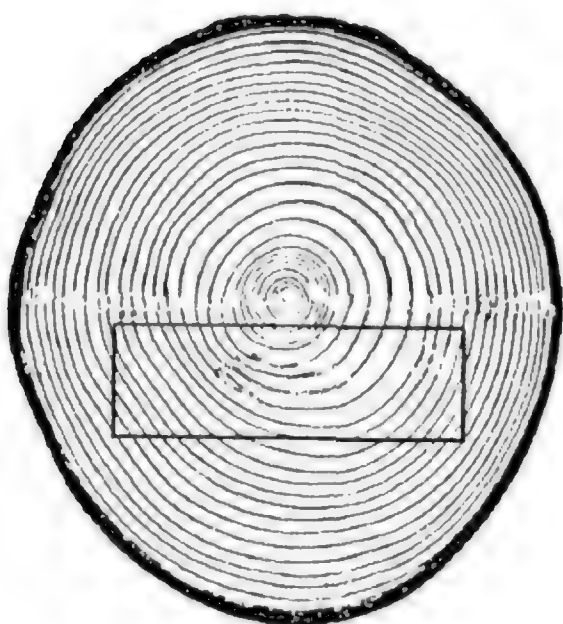


Figure 6a. Itame

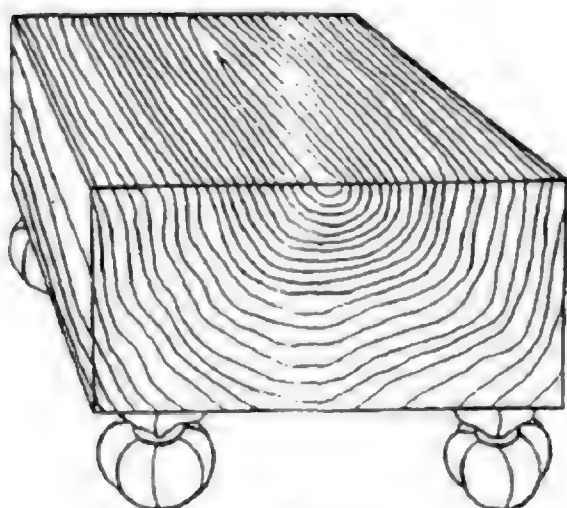


Figure 6b. Kiura

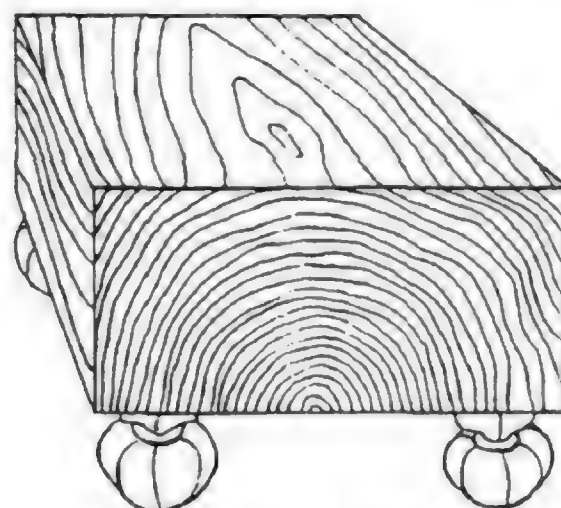


Figure 6c. Kiomote

With itame, the grain can be quite spread out on top if the cut is made nearer the outside of the trunk because of dead heart wood. This is the worst possible cut, the outer, older wood being more prone to defects (Figs. 6d and 6e).

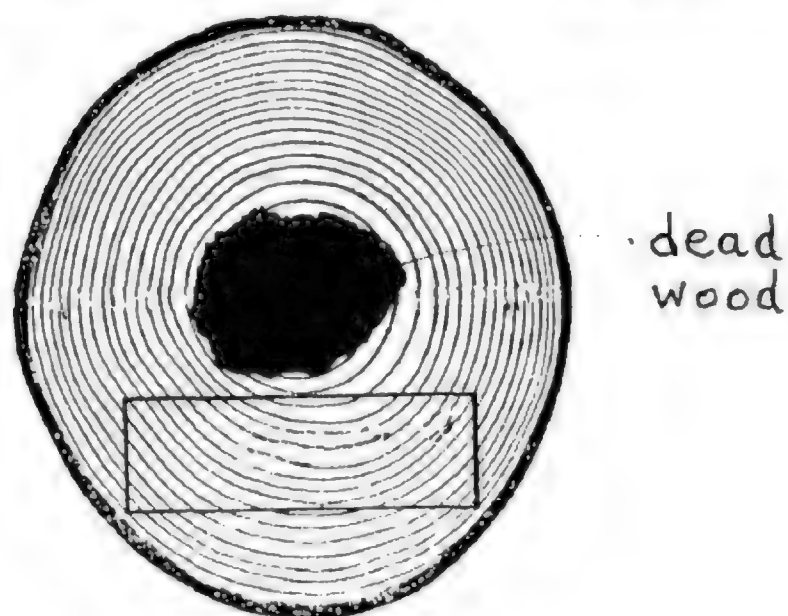


Figure 6d. Dead wood

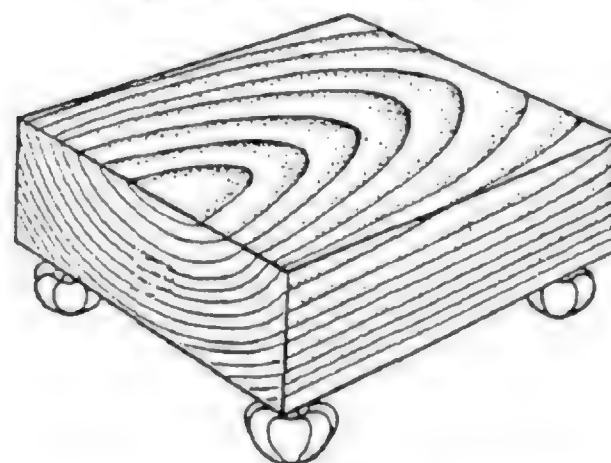


Figure 6e

Just for the record, there is another type of cut very rarely seen nowadays but one popular in Edo times. This is *shiho koguchi*, cut so as to get the same end grain on all four narrow sides (koguchi). See Fig. 7. This is not considered aesthetically pleasing. Its popularity stemmed from the fact that it was once considered as a lucky charm against evil spirits.

The ranking of the cuts above is generally accepted, most certainly by the board makers who have to consider the physical attributes of the wood — mainly warping. But at the

consumer's end, it is worth mentioning that, on aesthetic grounds alone, some people would rank shihomasa behind tenmasa, unless perhaps the shihomasa cut was perfect.

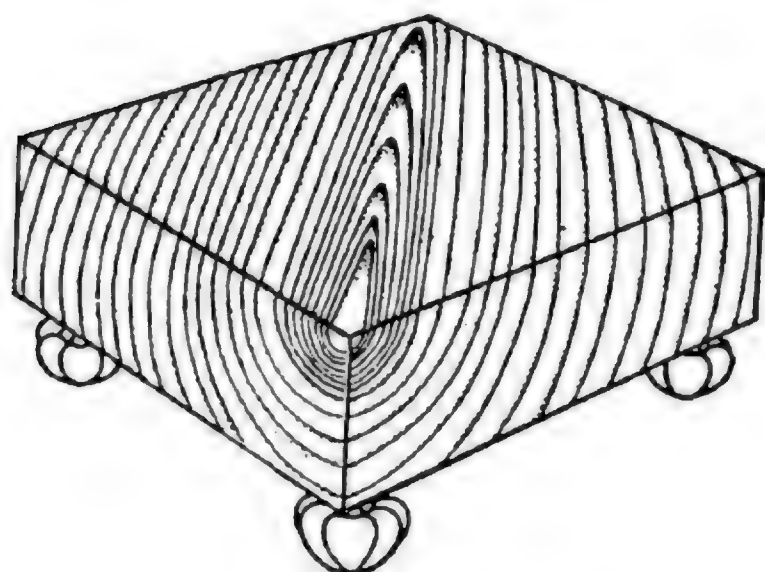


Figure 7. *Shiho koguchi*

What has been said so far refers, of course, mainly to four-legged boards of kaya or with kaya-like grain. Katsura, however, is limited essentially to itame cuts. And with table-top boards, more in evidence even at the top levels now that professional go has become so international, yet other considerations apply. The most important is that the thinner the board, the more likely it is to warp. Good table-top boards are therefore normally made of two or three slotted or jointed (not hinged) pieces, cut so that the joins follow grain lines. Masame is again preferred.

One big plus point with the thin boards is that you can also have a 13x13 board or a shogi board on the other side.

Finishing

All cuts are finished in the same way. The prepared block is planed into its final shape, then coated with vegetable wax to prevent surface cracks and to bring up the sheen of the wood.

The next stage is drawing the lines. There are various ways of doing this. In the very best boards the lines are black lacquer, which was almost universal before World War II. Today's makers find it much easier to use vegetable pigments, especially cashew nut juice.

The lines can be applied using a metal or bamboo spatula (the Fukui school), a rat's whisker brush (Hirai school) or a sword (Ito school). A roller can also be used.



Figure 8a

With the sole exception of Yoshida Torayoshi (b. 1927), who signs his boards Ichinyo and is the best known maker today,⁶ a real samurai sword is no longer used (Fig. 8a). The modern implement is a semi-circular metal plate with handles (Fig. 8b). Like a real sword, it is dipped in lacquer, placed at one side of the board, then rocked once across to the other side (masking tape is used as well, of course). This method is favoured in the Kansai area.

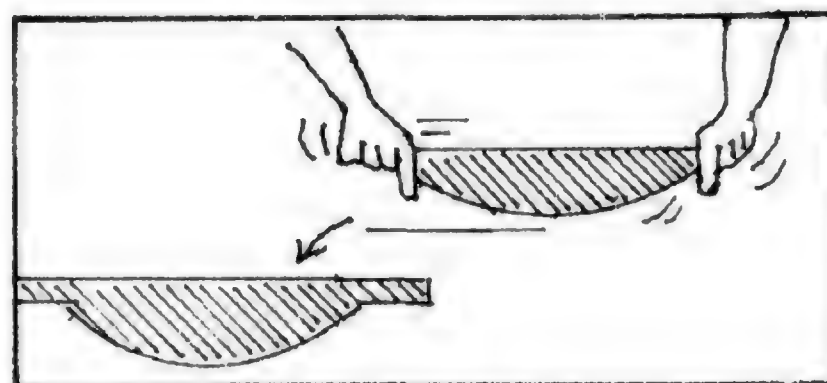


Figure 8b

Whichever method is used, the lines must end up uniformly thick, with clean edges, and no blobs at the intersections. The star points are made by cutting a twig into a point, coating it with lacquer, then dropping tiny blobs onto the right intersections. When the lacquer is dry, the surface is again coated with wax.

On the underside of the board, depressions are made to hold the legs, which are a push fit, and a square depression is also cut at the centre in such a way as to leave a pyramid pointing out of it. This hole, known as the

navel or blood receptacle, has intrigued many over the years and even board makers are unsure of its purpose.

The consensus now is that it is meant to reduce warping, but there is a theory that it helps resonance: although the Koreans now make the same kind of board as the Japanese, their boards used to be hollow and have metal wires strung across inside to improve the sound. There is also a preposterous legend. This is that the feet of the board were fashioned in the form of a flower known as *kuchinashi* (gardenia), which name could also be interpreted as 'without mouth'. This was supposed to remind spectators not to comment on the game. But if they did comment, they risked assault and the blood spilled would be placed in the navel.

The Frills

There is little room for variation in the standard board described above — normally only grain and thickness should vary. But there is scope for decorating the board and in the design of the legs.

Boards can be painted on the sides. On the whole this now tends to detract from their value, except to the actual owner, but boards signed (and seal-stamped in red) on the bottom by an illustrious player or maker, or both, can be increased in value by that means. The owner may also sign it and perhaps give his board a name, but naturally only the most special merit this.



Figure 9. Carving legs.

It is the hand-carved legs and the lacquer work that, to the real connoisseur, distinguish one maker from another. But few craftsmen are inclined to make the legs themselves today (Fig. 9), for it takes them a whole day to make two sets of legs. In that time they can make as many as four or five boards. In any case, machined legs follow the same designs and are really just as good.

There are two main types of leg design: *kuriashi* (Fig. 10a) and *namiashi* (Fig. 10b). *Namiashi* (ordinary legs) are differentiated by having a softer, more flattened base and softer edges. *Kuriashi* (scoop legs, also called *hon'ashi* or proper legs), where the sharper edges are more difficult to carve, are considered superior. The main point to look for in either case is uniformity of the calyx (leaves cup) and the shoulder lines. If you are lucky and very well off you may even be offered carved *kuriashi* with two calyces. As to the grain, this should run perpendicular to the floor, and ideally the wood should come from the same tree as the board.

a

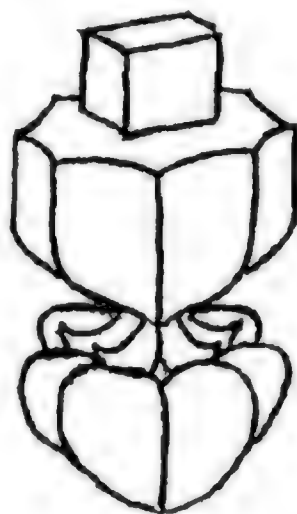


Figure 10 a. *kuriashi*

b

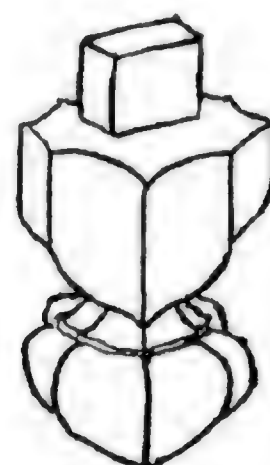


Figure 10b. *namiashi*

It is, incidentally, the cheaper *namiashi* that are said to be in the shape of a *kuchinashi*, although the calyx of this flower is hexagonal while the go board legs are octagonal.

Yet another type of leg is the cat's paw, rather like our Queen Anne legs. This is used with very thin boards, but is rarely seen nowadays. A cat's paw board, also known as a summer board, gives a great saving on weight (7 to maybe 20 kilos for a full board) and cost. These legs are normally made of mulberry.

Even rarer are boards with trunk legs (Fig. 11), this being a traditional Korean shape.

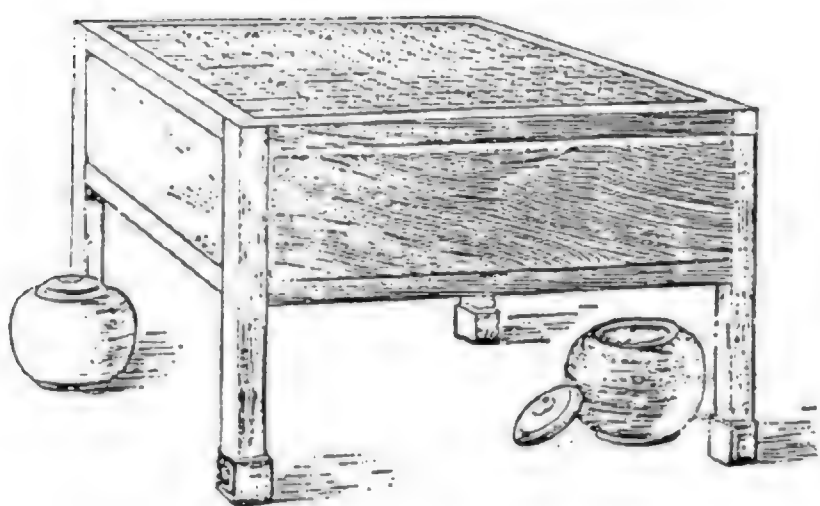


Figure 11. Korean/trunk board



Care of Boards

Since a good board is so expensive, it needs looking after. After use the top should be wiped with a soft cotton cloth, but the sides and bottom should not be wiped, as the wax there helps to protect the board from heat changes. When not in use the board should be kept covered.

A simple cloth cover can be used. This was normal until Meiji times. Various materials were used, such as silk damask, but modern

cloths are stained yellow on the outside, to resemble the colour of the board and to repel insects, and left plain white on the inside. The cloth should overhang the bottom edges by a few centimetres so that the board can be lifted without contact of the hands at the bottom.

But ideally a paulownia box cover about 1 cm thick should be used. Paulownia is favoured because it is soft and absorbs impacts well. At the very top of the range yet another, slightly thicker paulownia box should be used to protect the legs. A cloth inside the boxes is also advisable.

The whole should be kept away from wind, sunlight and sources of excessive heat, cold or moisture. If it is desired to oil the board, to improve its sheen and protect it from finger marks, only vegetable oil should be used. Best is unadulterated camellia oil. Note, however, that it is bad to shine the board too much — even low-intensity glare will tire the eyes during a long game.

If cracks appear in the board, it is said they will eventually heal (after several years) if the board is moved to a more favourable atmosphere, but it is essential to cover the cracks with tape to avoid ingress of dust and ideally you should seek the advice of a board maker. Worn surfaces can also be re-planed and lines re-drawn by the maker.

The final requirement, perhaps, should be a reminder about the importance of that good insurance policy.

Notes

(1) Du Fu (or Tu Fu in the older romanisation) wrote nine poems mentioning go. This one is Jiang Cun. There are many collections of his works but the go poems are hard to track down.

Note here the imagery of black and white birds symbolising stones the poet is perhaps already imagining on the board being prepared, with White and Black playing in different styles.

(2) In *Myths of China and Japan*, Gresham Publishing Co., London (undated), p. 254, but quoting Heber R. Bishop, *Investigations and Studies in Jade*, Vol. 1 p. 47, New York 1906. The *Tu yang tsa pien* (nowadays: *Du yang za bian*) is an account by Su E, in the latter part of the 9th

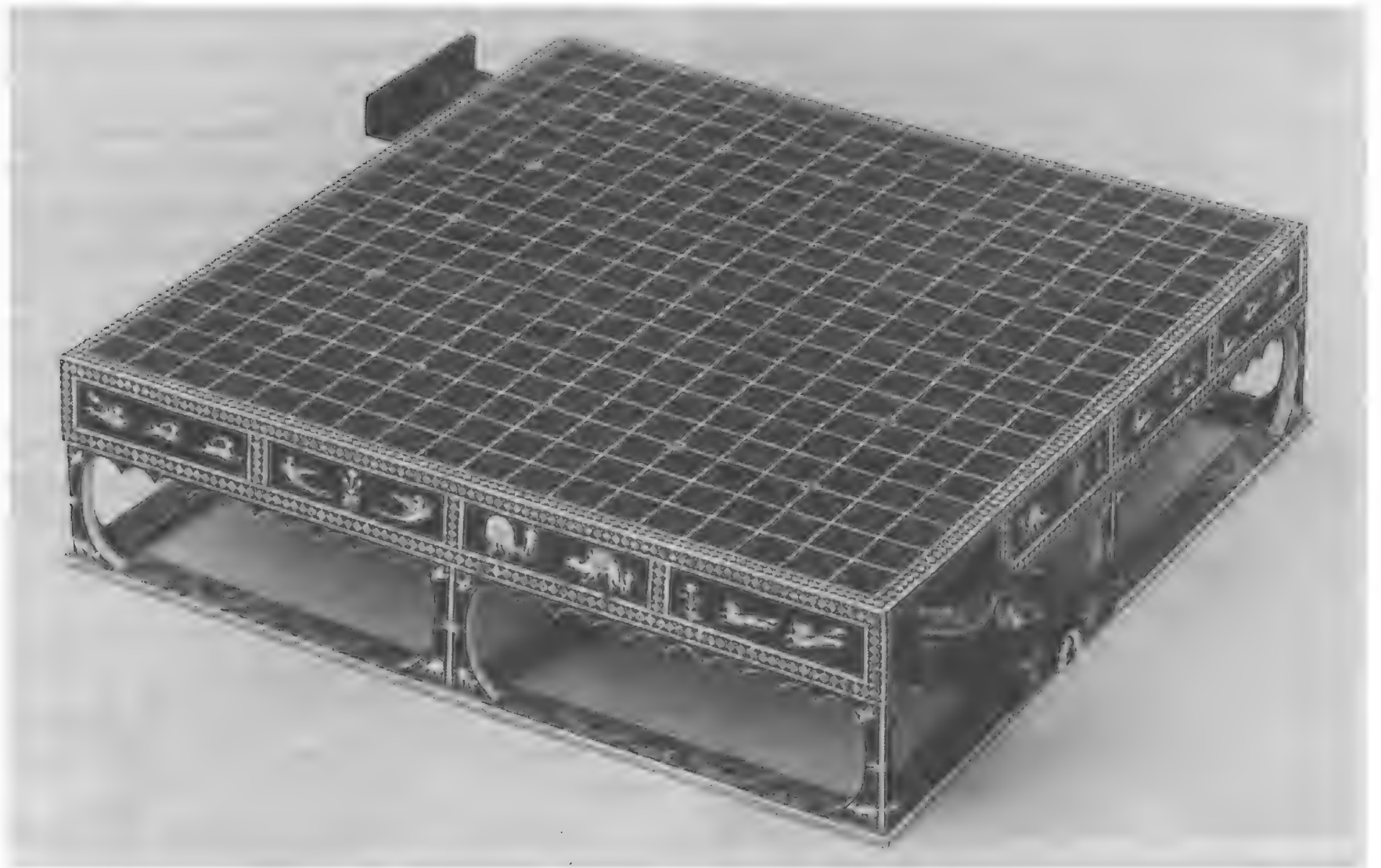
century, of rare and curious objects brought to China from foreign countries between 763 and 872.

(3) The Shosoin is an imperial storehouse in the grounds of the Todai temple in Nara, built in 756 to house precious objects received before then. It is very rarely open to the public. There is a problem in that different sources give different sizes, perhaps because there are three different boards. For example one source gives $1.7 \times 1.7 \times 0.51$ shaku, another has $49 \times 49 \times 12.6$ cm. But they all agree that the boards are square and bigger than today's.

(4) *Shogi Shiki (Shogi Quarterly)* No. 41 (1978), p. 83.

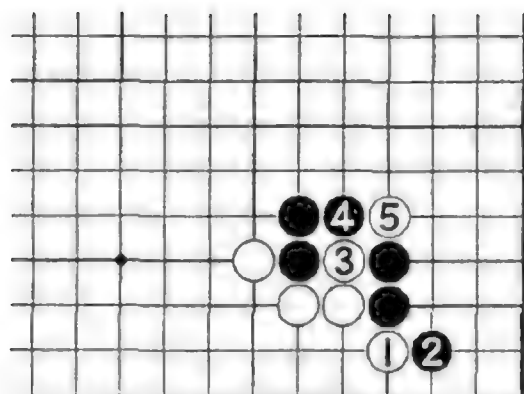
(5) See for example the cover of *Go World* 29, Autumn 1982 and my note in GW58, p. 14.

(6) He is also author of the best book on board making: *Goban, Shogiban: Kigu o tsukuru* (Go boards and shogi boards: Making game equipment), Taishukan Shoten, Tokyo 1981. For shogi see also *Meiku Taikan* (Compendium of the best shogi pieces) by Kumazawa Ryoson, Meiku Taikan Kankokai, Nara 1981.

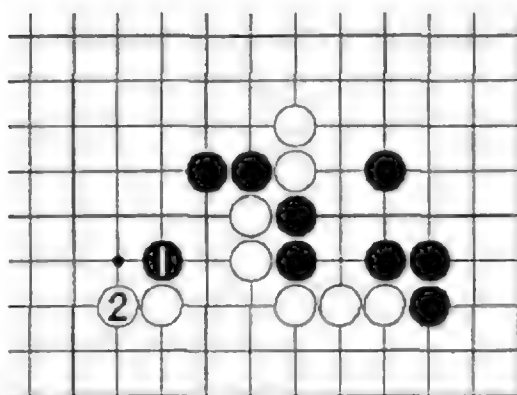


36 Tesuji Patterns

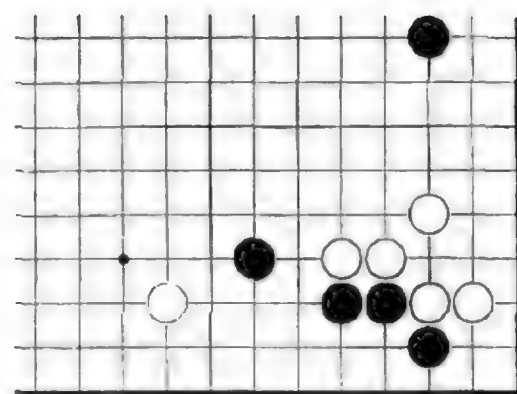
Eio Sakata, Hon. Honinbo



Pattern 31: Black to play



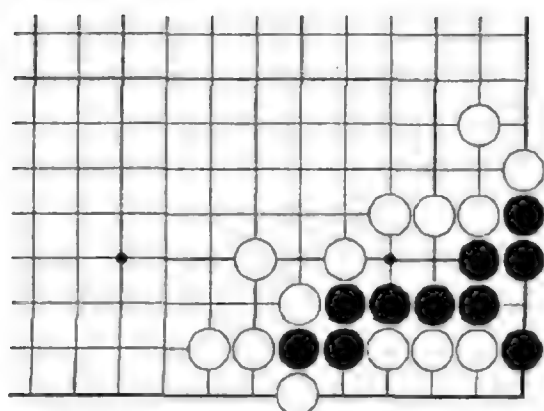
Pattern 32: Black to play
Answers on page 59.



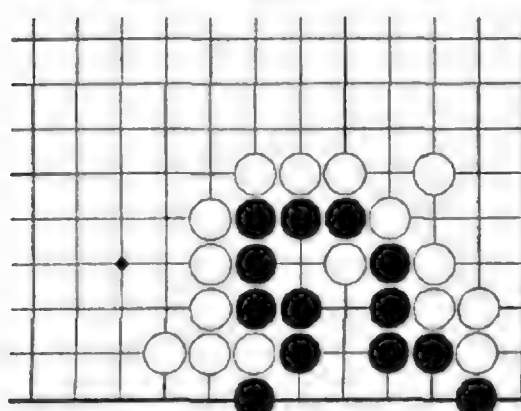
Pattern 33: Black to play

36 Life and Death Patterns

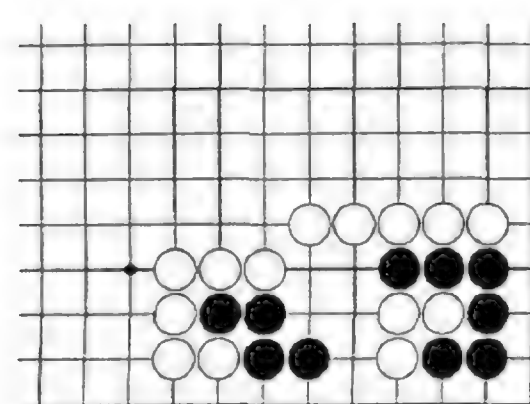
Kato Masao, Oza



Pattern 31: White to play



Pattern 32: White to play
Answers on page 60.



Pattern 33: White to play

All About the Two-Step Hane

Cho Chikun, Honinbo

This is the second instalment in our three-part survey of the two-step hane or nidan-bane. Though it is one of the basic techniques of go, one repeatedly sees kyu-level players pass up opportunities to play it because it looks risky. However, avoiding it often leads to an inferior result. In this series we hope to provide the know-how about this pattern to encourage you to use it more often in your games.

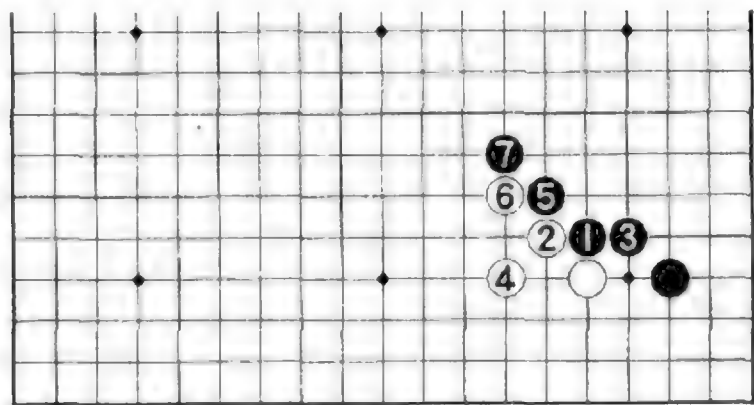
In this issue we will examine the role of the two-step hane in building influence, in playing forcing moves, and in invading the corner.

Competing for influence

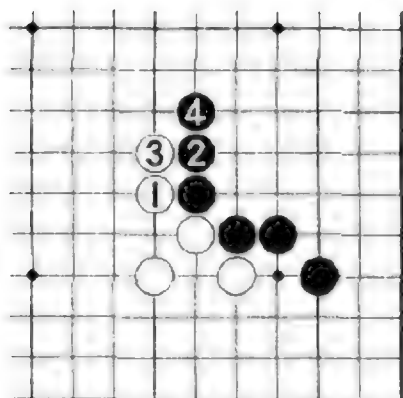
When you are playing an evenly matched opponent you can't often expect to score with a knockout punch. Instead, you have to take a points lead by accumulating small advantages. In the competition for influence in the middle game, the two-step hane is particularly good at securing these small advantages.

Dia. 1 (next page). The moves from 1 to 4 constitute a very common joseki. Black 5 and 7

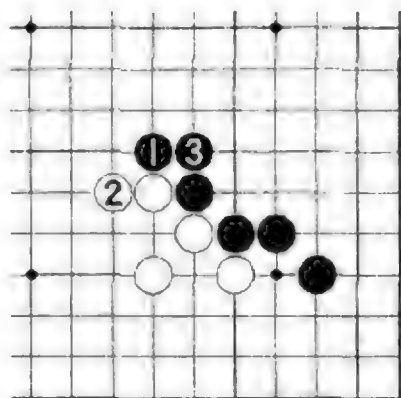
are an extension of the joseki, but do you understand why the two-step hane at 7 is considered necessary? To a weak kyu player, Black 7 might appear unreasonable.



Dia. 1: joseki



Dia. 2: peaceful but -

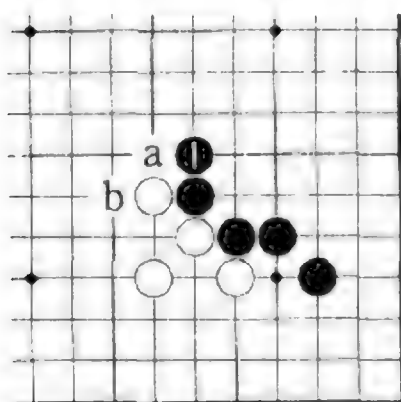


Dia. 3: Black gains

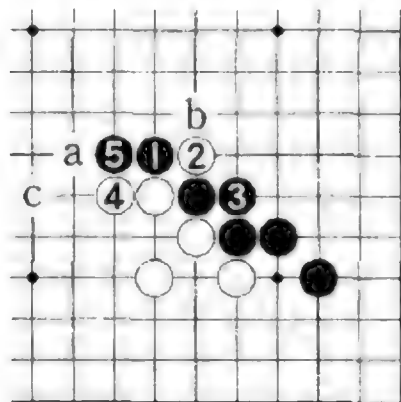
Dia. 2. Extending at 2 is more peaceful, but it's commonplace. Moreover, it lets White push up with 3. Dissatisfaction with allowing 3 is the motivation behind playing the two-step hane.

Dia. 3. This is the simplest variation when Black plays the two-step hane. The result is a contrast to the previous diagram. Black has succeeded in securing more centre influence.

Dia. 4. To make the difference clear, let's assume that Black plays 1 and White tenukis when obviously he should push up at 'a'. That permits Black to play 'a', forcing White 'b'. One can conclude from this that the result in *Dia. 3* is a little more efficient for Black than that in *Dia. 2*.



Dia. 4: comparison

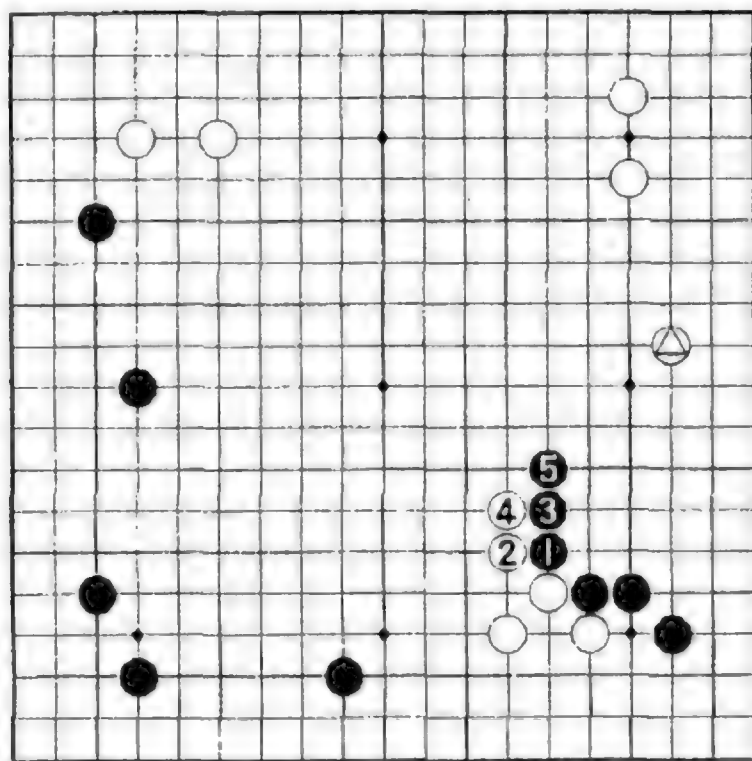


Dia. 5: if White fights

Dia. 5. Of course, things won't be so simple in a game. When Black plays 1, White can make a cut at 2, so there's room for different variations. After Black 5, the peaceful continuation is White 'a', Black 'b', White 'c', but dif-

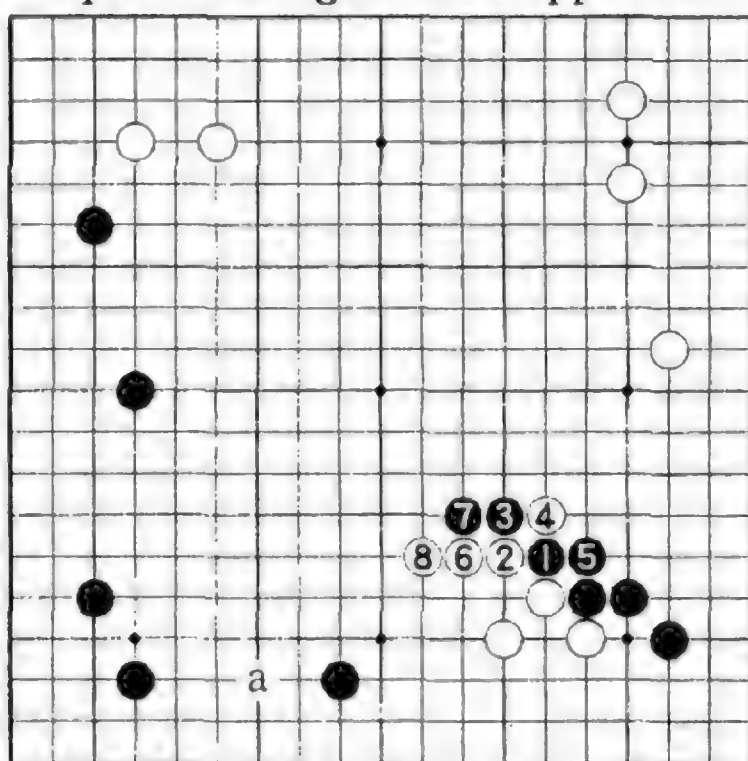
ferent things could happen. Insofar as Black 1 is a more aggressive move, the continuations are naturally more difficult.

Dia. 6. In this position, in which White has the marked stone in place on the right side, it's pointless to go to a lot of trouble to build influence in the centre right. Here it's enough simply to poke one's head out into the centre, so extending at 3 is a good, calm move.



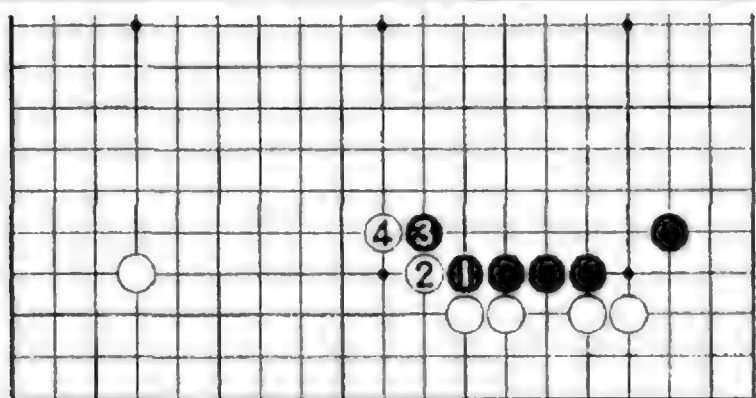
Dia. 6: depending on the fuseki

Dia. 7. If Black makes the two-step hane here, White can be content to answer peacefully with 2 to 8, as poking his head out in this direction weakens the black moyo on the other side. For example, White 'a' becomes an immediate threat. One must bear in mind that the two-step hane strengthens the opponent.



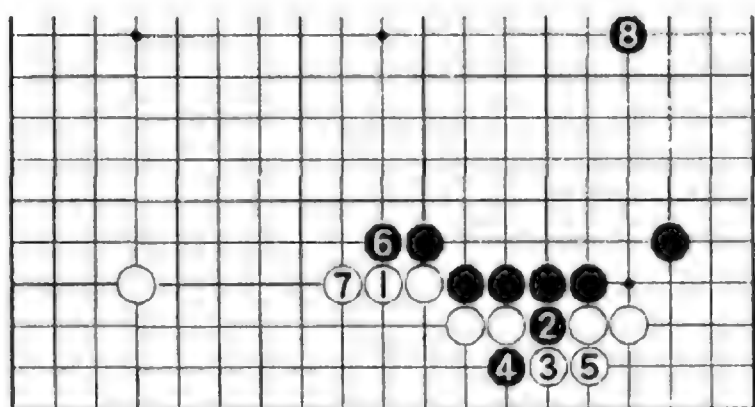
Dia. 7: helping White

Dia. 8. In this joseki pattern, White makes the two-step hane of 4 in order to match Black in the competition for centre influence. When you play 4 you have to know something about the possible follow-ups.

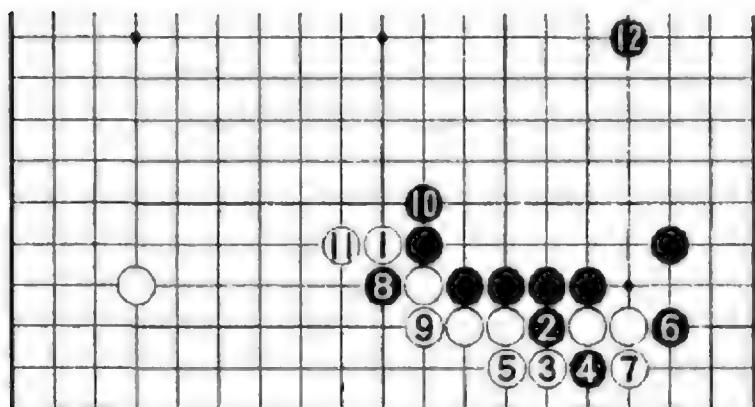


Dia. 8: 5-3 joseki

Dia. 9. White 1 is peaceful; the problem with it is that Black can push along at 6 in sente after he forces with 2 and 4. When Black has a wide moyo on the right side, Black 6 will prove very effective.



Dia. 9: good for Black



Dia. 10: continuation

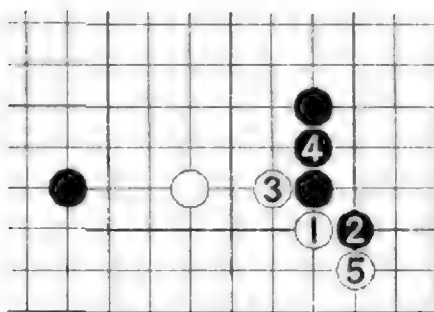
Dia. 10. This is one possible continuation after Dia. 8. The exchange ends peacefully here, but this is not the only way of playing. White could atari at 10 instead of 7, a variation that may take Black by surprise. Please refer to your joseki dictionary for more details.

Forcing moves and sacrifices

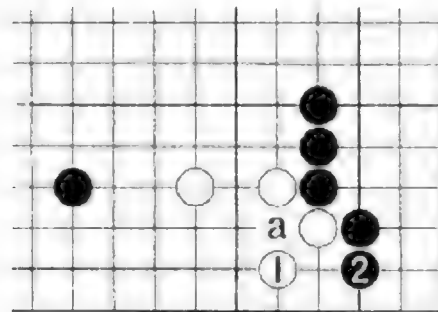
The two-step hane is very effective as a sacrifice made to gain forcing moves. It's a small-scale tactic, but shouldn't be slighted nonetheless: small forcing moves can enable you to take the overall initiative in the game.

Dia. 11. White 1 and 3 are a sabaki technique; that is to say, White is less concerned with taking profit than with living any way he

can. If Black answers solidly at 4, White 5 is the 'good shape' move. An inexperienced player may find this hard to credit. White may look as if he is just trying to throw away stones, but actually 5 has a definite objective.



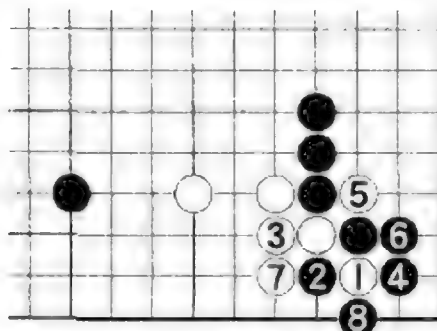
Dia. 11: sabaki tesuji



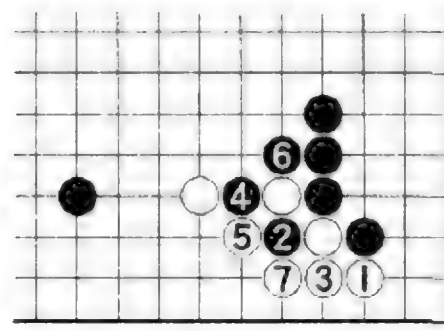
Dia. 12: humdrum

Dia. 12. The 'ordinary' move if White doesn't make the two-step hane is White 1 or 'a', but each permits Black to descend at 2. White then has a heavy group to take care of. In contrast —

Dia. 13. When White makes the two-step hane, the moves to 8 will follow. White gains from the forcing move of 5, which he may be able to use later. He also gets better shape with 3 and 7.



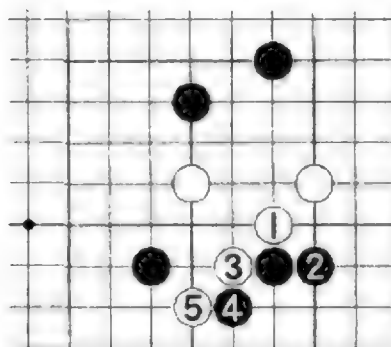
Dia. 13: better shape



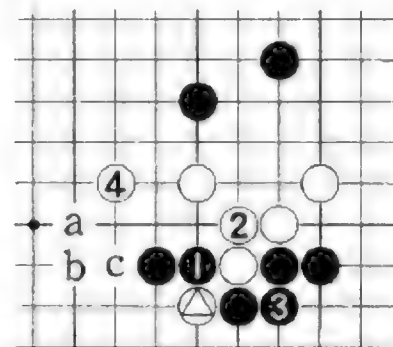
Dia. 14: a squeeze

Dia. 14. If instead Black ataris at 2, White settles his group with 5 and 7.

Dia. 15. This is an example, from a joseki, of how the two-step hane can be used to strengthen a weak position. With black stones on both sides, White's two-space jump is quite thin, so he sacrifices a stone with 5.



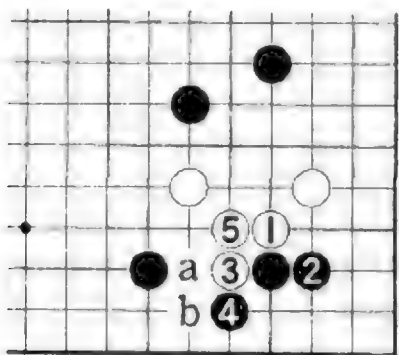
Dia. 15: sacrifice



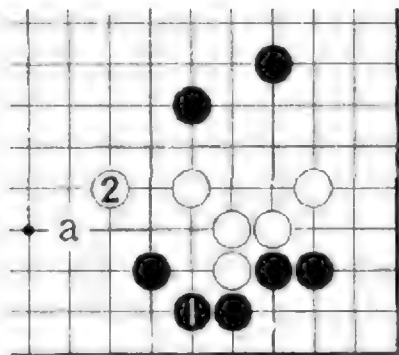
Dia. 16: reinforcement

Dia. 16. If Black 1, White plays 2 and he has eliminated the weaknesses of the two-space jump in sente. When he jumps out to 4, Black has to answer at 'a' or 'b' to avoid letting White attach at 'c' in sente. One now sees how useful the marked stone is.

Dia. 17. What difference does it make if White simply connects at 5 instead of making another hane? If next Black plays 'a', White can play 'b', getting the same result, but —



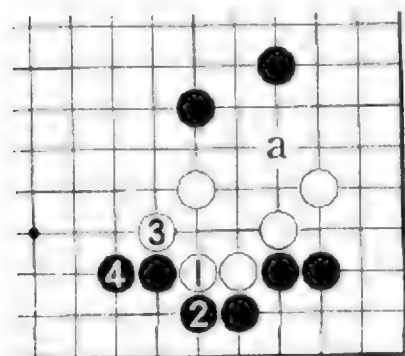
Dia. 17: a mistake



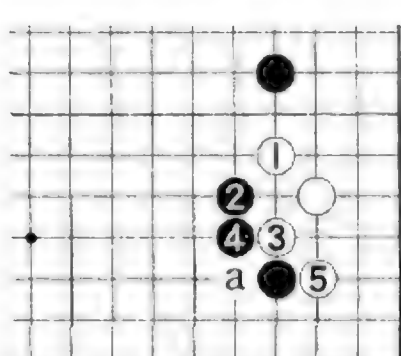
Dia. 18: Black gains

Dia. 18. If Black calmly extends at 1, White has no scope to play any forcing moves. When White jumps to 2, there is now no need for Black to play at 'a' (of course, he might still do so for other reasons), as there are no defects in his shape. That means that White has lost a tempo.

Dia. 19. One often sees kyu players play moves like 1 and 3 here, but I can't approve. This just helps Black to solidify himself without really making a strong shape for White. To start with, Black gets an excellent forcing move at 'a'.



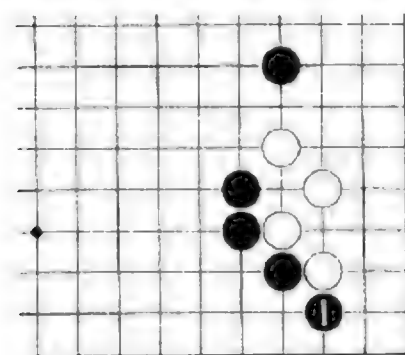
Dia. 19: crude



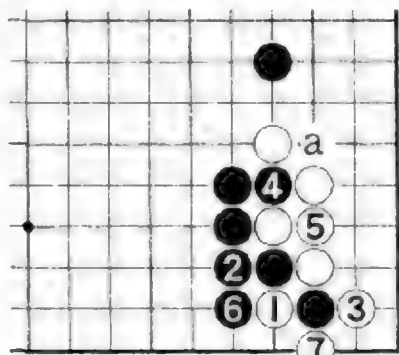
Dia. 20: how to connect?

Dia. 20. One doesn't see the sequence from 1 to 5 very often, but it is a joseki. The problem now is to find the best way of defending the cutting point at 'a'.

Dia. 21. Although the order of moves is different, in effect Black 1 is a two-step hane. This is the correct move: can you work out why?



Dia. 21: best

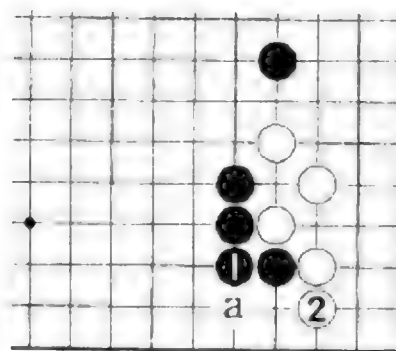


Dia. 22: correct timing

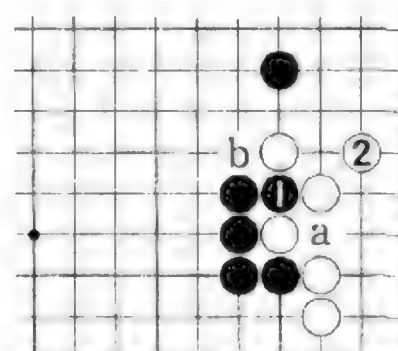
Dia. 22. White naturally captures a stone with 1 and 3, but this is part of Black's plan.

His compensation is that he can play the atari of 4 in absolute sente, then complete his wall with another sente move at 6. A major contribution of the two-step hane is to create the defect in White's shape at 'a'.

Dia. 23. Connecting at 1 instead is unimaginative. White descends at 2, threatening Black's base. A diagonal connection at 'a' is little better (White can attack the whole group with a peep on the other side). Next —



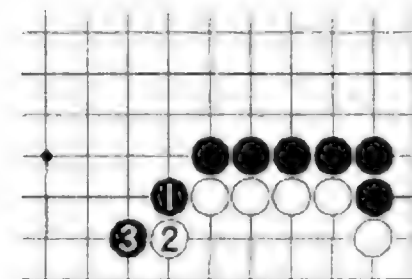
Dia. 23: inferior



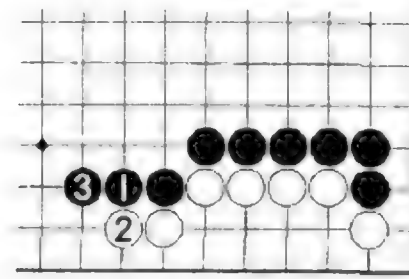
Dia. 24: better for White

Dia. 24. If Black ataris at 1, White can now answer at 2 instead of 'a'. That means that pushing up at 'b' becomes a more forceful move than it would be in Dia. 22. All in all, White will be happier with this result.

Dia. 25. In this case the two-step hane may seem inappropriate, as White's string of stones on the third line has an extra liberty, but Black has a valid reason for playing like this.



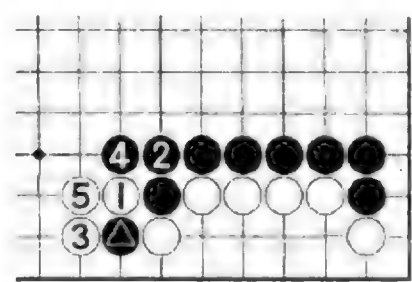
Dia. 25: Black's purpose?



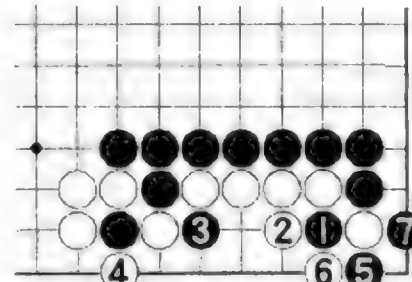
Dia. 26: thick but ...

Dia. 26. First, let's see what happens if Black simply extends at 1. Up to 3 he gets a thick shape but, and this is crucial, in gote.

Dia. 27. After the two-step hane White will naturally continue by capturing a stone. Black takes sente with 4. You may wonder if sente is worth giving up so many points on the side, but the marked stone still has some life in it.



Dia. 27: sente plus

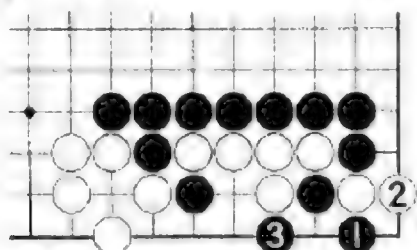


Dia. 28: endgame tesuji

Dia. 28. In the endgame Black can play the 1-3 combination. Black 5 is the key move: if

White 6, Black gets a large ko with 7. Note that White cannot answer 7 by connecting at 1. Instead of 6 —

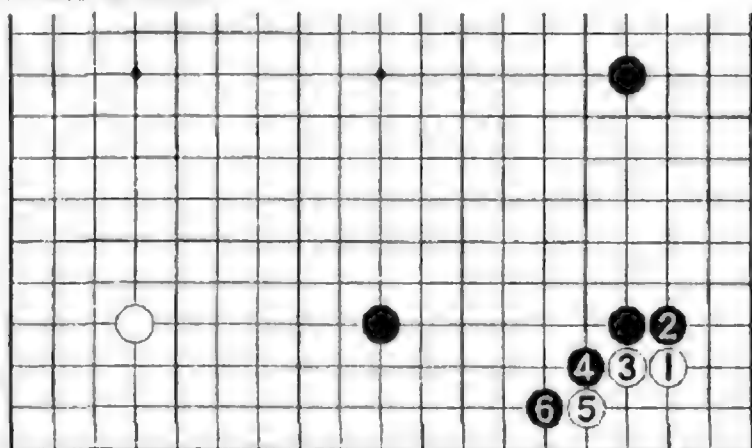
Dia. 29. Extending at 2 would be a bad mistake: Black gets an enormous ko with 3.



Dia. 29: a blunder

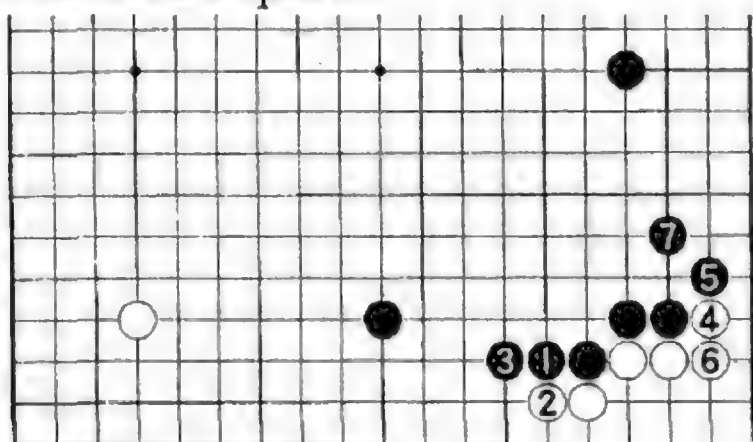
Dealing with 3-3-point invasions

When Black has a double-wing formation, that is, extensions in both directions from a star-point stone, there are two ways he can answer an invasion at the 3-3 point. It is important to be aware of the strategic differences between them.



Dia. 30: the invasion

Dia. 30. The question is how to answer the invasion of 1. One way is to make a two-step hane with 4 and 6. Let's compare this with the other standard sequence.

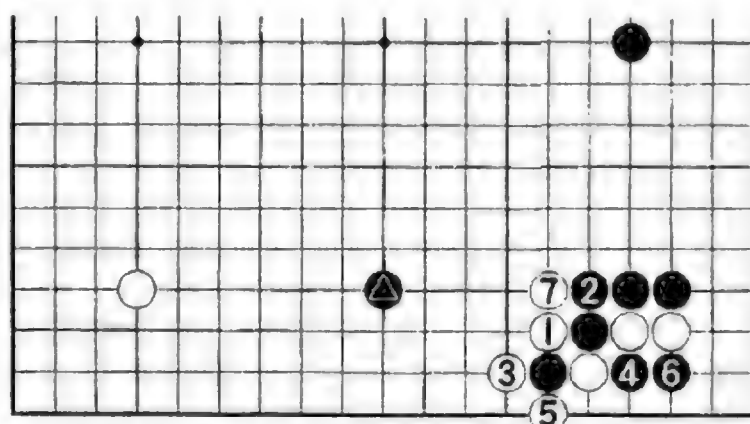


Dia. 31: sente for White

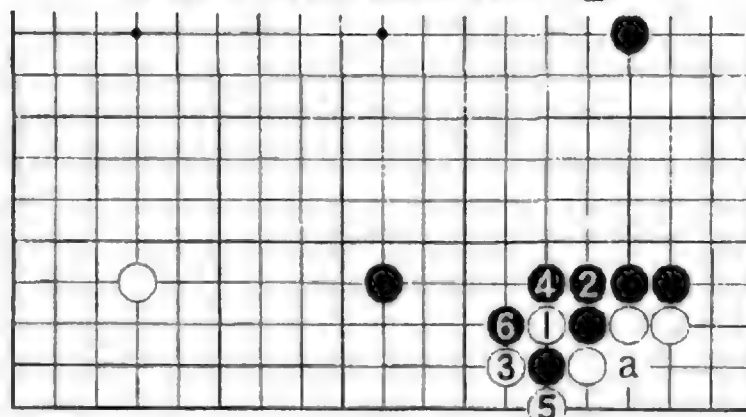
Dia. 31. Simply extending at 1 is the most common move. White can hane at 4 in sente, so the main point about this pattern is that White lives in sente.

Dia. 32. To return to the two-step hane, White will capture a stone with 1 and 3. One continuation for Black is to take the corner with 4 and 6. However, when he is following a large-moyo strategy, this variation can't be

recommended. After 6, White will push up at 7, breaking the connection between the marked stone and the right-side moyo. Consequently, this result cannot be the subject of our comparison.

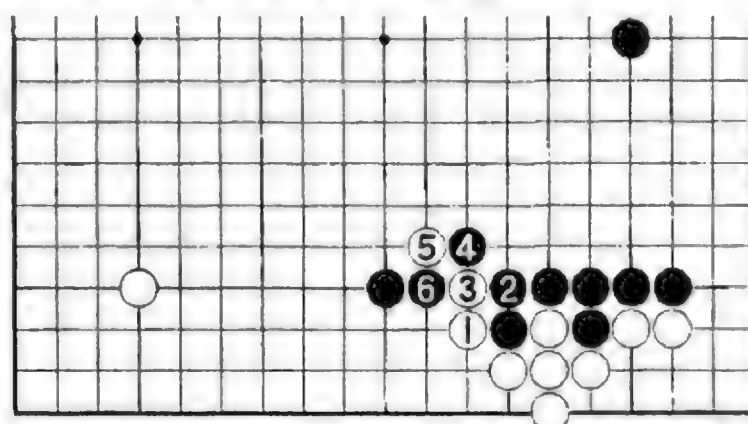


Dia. 32: inconsistent strategy



*Dia. 33: sente for Black
7: connects*

Dia. 33. Black 4 is consistent with a large-moyo strategy. White naturally captures at 5 — if he played at 6, Black would now be happy to take the corner with 'a', for he would have gained an extra forcing move compared to Dia. 32. When Black ataris at 6, White has to connect with 7, as fighting a ko would be too disadvantageous. Black thus gains sente, which is the big difference from Dia. 31. On the other hand, his thickness is not as great.

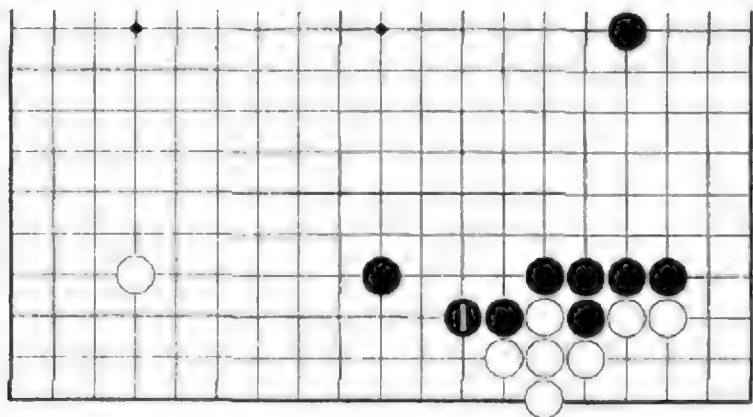


Dia. 34: ready to fight

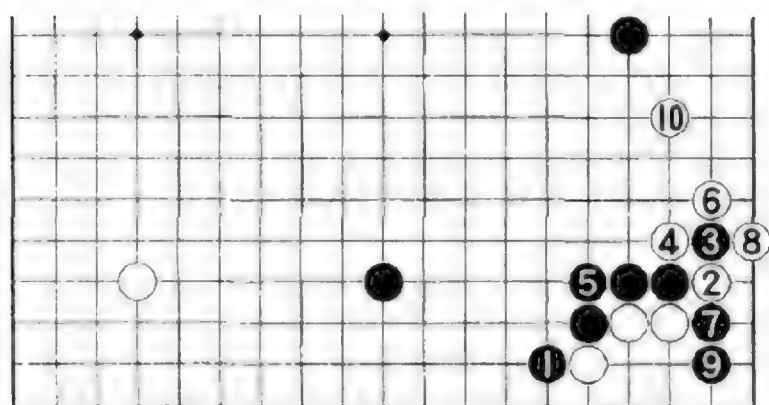
Dia. 34. If Black switches elsewhere, White can attack with 1 and 3, but Black cuts with 4 and 6 and welcomes the fight.

Dia. 35. If Black wants to perfect his outside influence, it is worth investing a move in the extension of 1. If one compares his result with Dia. 31, there are various small differences, but the overall result is similar and one cannot say which is better.

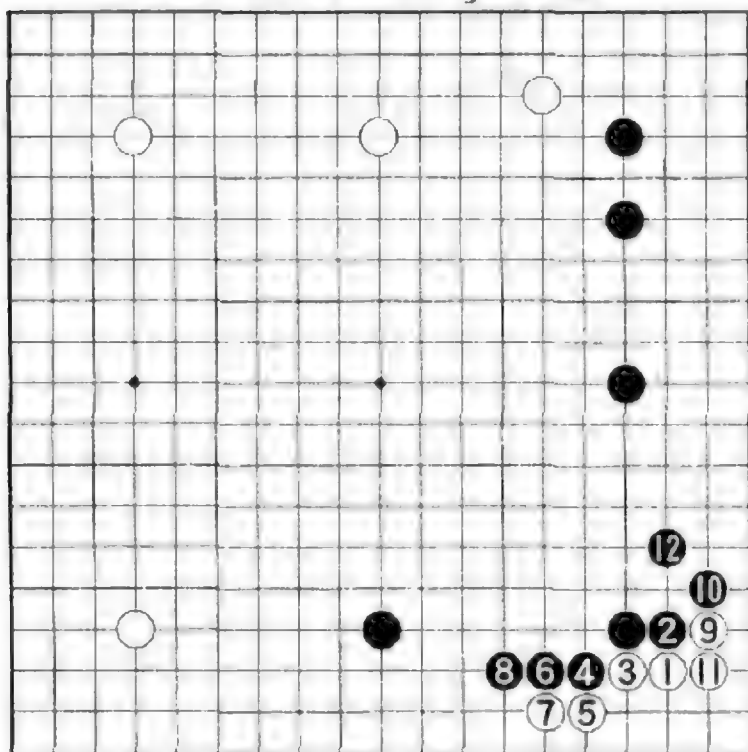
Dia. 36. Another important difference is that in the joseki in *Dia. 31* White has no scope for variation: the order of moves is fixed and immutable. However, in the two-step hane joseki, White has other variations at his disposal. For example, he could answer 1 with the 2-4 combination. The moves to 9 follow, and the result is that in return for giving Black the corner profit White lays waste to the side moyo.



Dia. 35: a splendid move



Dia. 36: variation by White

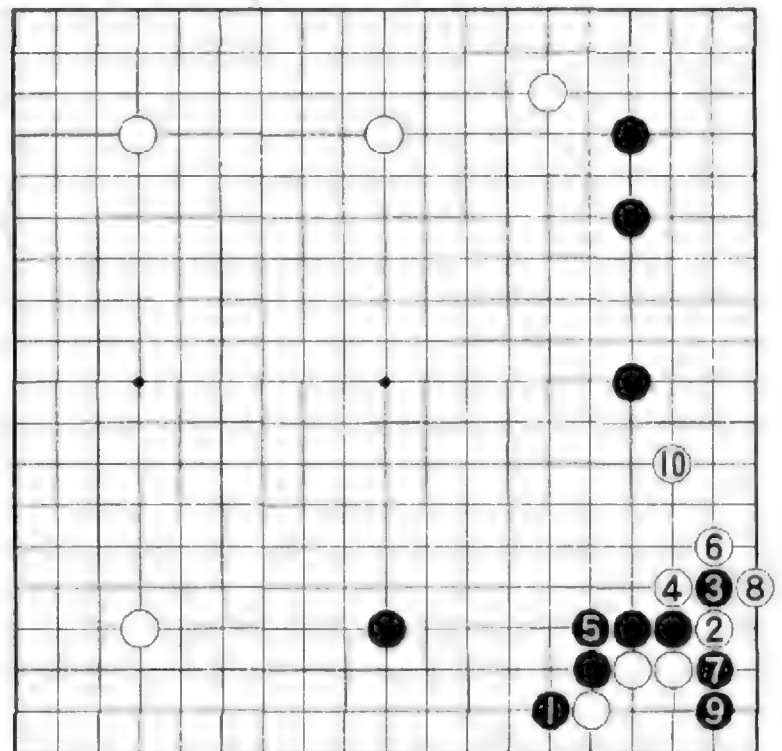


Dia. 37: invasion premature

Dia. 37. This is an extreme example. Here one can say that the invasion of 1 is a little premature. Black blocks at 2 and turns the right side into a large moyo. Black 6 permits White no scope for variation; Black ends in gote, but he should be satisfied.

Dia. 38. What if Black tries the two-step hane? His aim is to take sente as in *Dia. 33*, but White will most likely seize the opportunity to

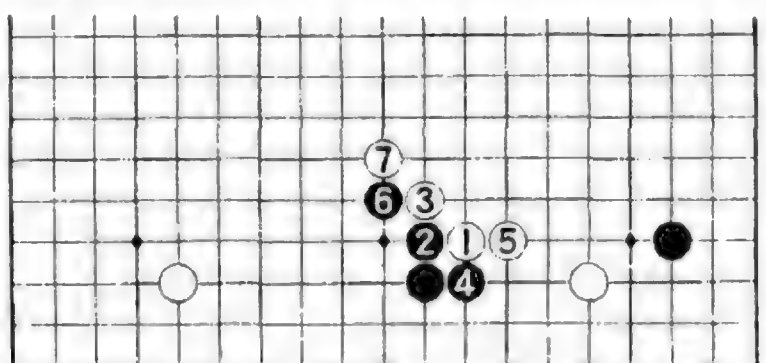
switch to the counter shown in *Dia. 36*. In the continuation to 10 Black's right-side moyo disappears. In this case, playing the two-step hane was asking for trouble.



Dia. 38: good for White

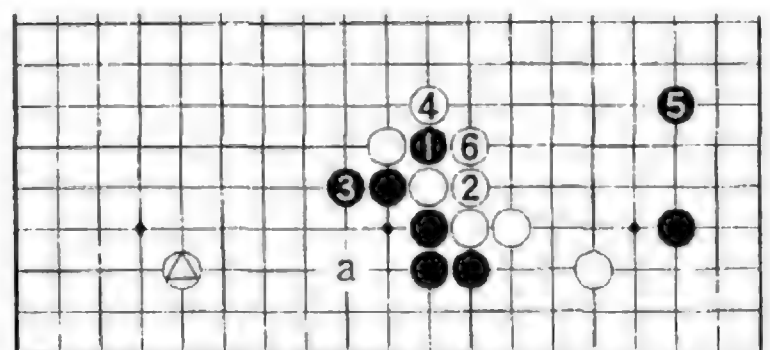
Keeping up the pressure

The two-step hane is a severe move, so it keeps the opponent under pressure and prevents him from taking things easy. The aim is to catch him off balance and take advantage of his confusion.



Dia. 39: a special strategy

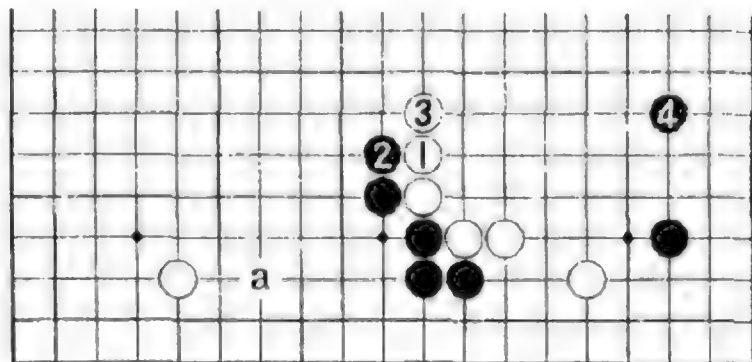
Dia. 39. The shoulder hit of White 1 is a special counterstrategy against the three-space pincer. The aim of 7 is to take the initiative. Next —



Dia. 40: building thickness

Dia. 40. Cutting with 1 and pulling back at 3 make good shape for Black, so White achieves his objective of making a strong shape with 4 and 6. If White wanted to apply more pressure, he could use 4 to make a pincer

at 5. If Black simply plays 1 at 3, White connects at 1, then after Black 5 he attacks at the vital point of 'a'. Note that when White follows this strategy, he makes Black thick at the bottom, so it's desirable to start out with the marked white stone in place.

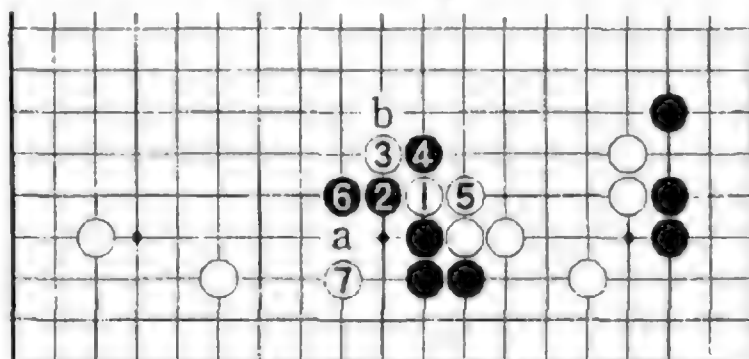


Dia. 41: giving Black a free hand

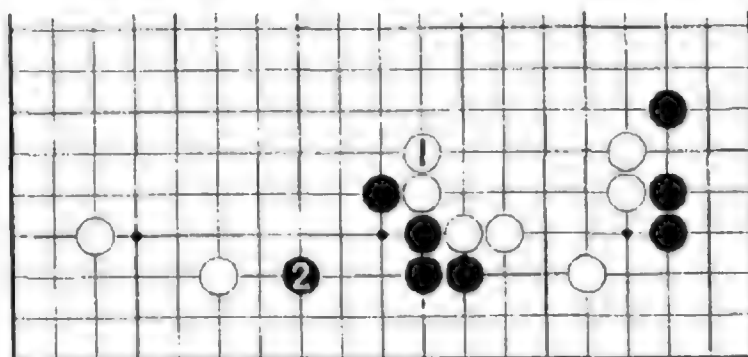
Dia. 41. White 1 is a little too placid: it gives Black a free hand in choosing his strategy. For example, he might push up at 2, then defend at 4, or he might do something completely different, such as playing 2 at 'a'. Putting aside the question of the actual merit of 1 as a move, one can certainly say that it gives Black plenty of scope in working out his strategy.

Dia. 42. In this position the two-step hane works perfectly as an attacking technique.

After 4 and 6 White can peep at the vital point of 7. If next Black 'a', White extends at 'b', satisfied with 7 as a forcing move.



Dia. 42: a quick-witted attack



Dia. 43: too slow

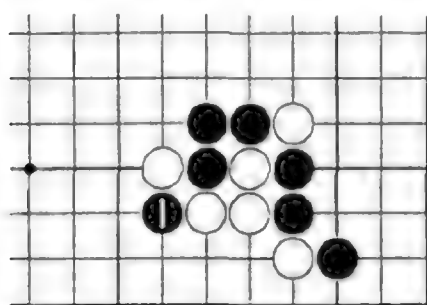
Dia. 43. White 1 would be slack. Black extends to 2 and has no worries about his position. White 1 is too commonplace: it wastes the opportunity to attack, as the comparison with Dia. 42 should make clear.

(*Let's Go*, August 1985)

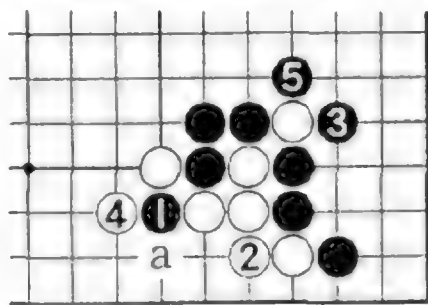
36 Tesuji Patterns: Answers

Answer to Pattern 31

Dia. 1. White's cut here is one of the first trick moves one encounters in the attach-and-extend joseki. It used to be called the 'devil-killer', but there's no need to be afraid of it nowadays. The counter is simply to cut at 1.



Dia. 1: the counter

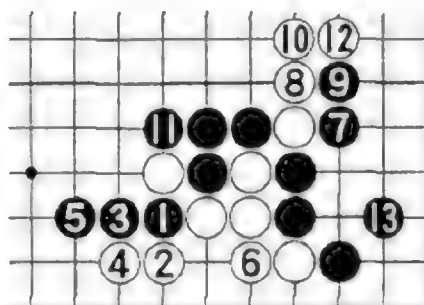


Dia. 2: success

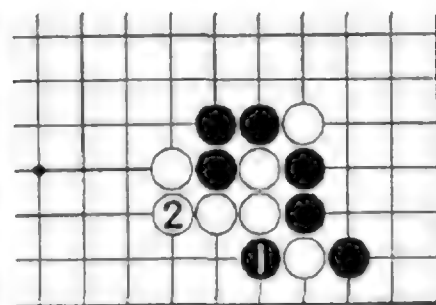
Dia. 2. If White plays 2 to defend against the double atari, Black ataris underneath at 3 and White hasn't got time to save this stone, as Black threatens to capture the stones below by descending at 'a'. He has to let Black make a ponnuki at 5, so the trick move has backfired. Black has built excellent thickness.

Dia. 3. Consequently, White has to atari at

2. There are a number of variations, but let's keep things simply by extending with 3 and 5. If 6, Black is satisfied to continue with 7 to 13.



Dia. 3: satisfactory



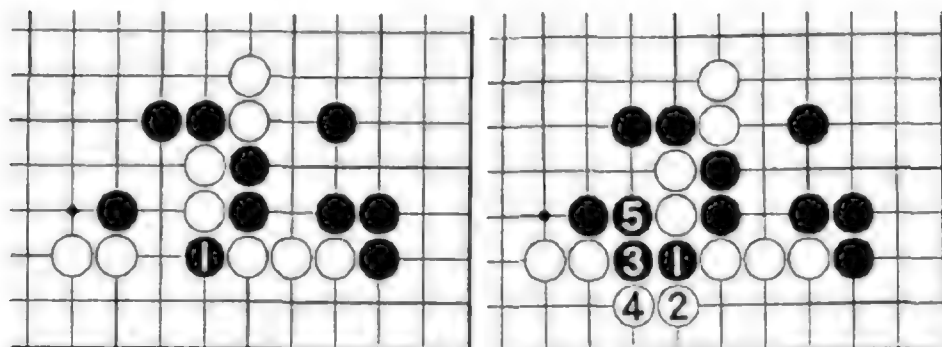
Dia. 4: tricked

Dia. 4. Black must not capture the hane stone with 1: this is what White wants. He connects at the vital point of 2, eliminating all his weaknesses. The white cutting stone above is now very powerful: Black cannot expect a good result after this.

Answer to Pattern 32

Dia. 1. White 2 in Pattern 32 was a phoney move: it doesn't work, but White expects to

bluff Black. The way to expose his pretensions is to cut at 1. White cannot get a good result now.

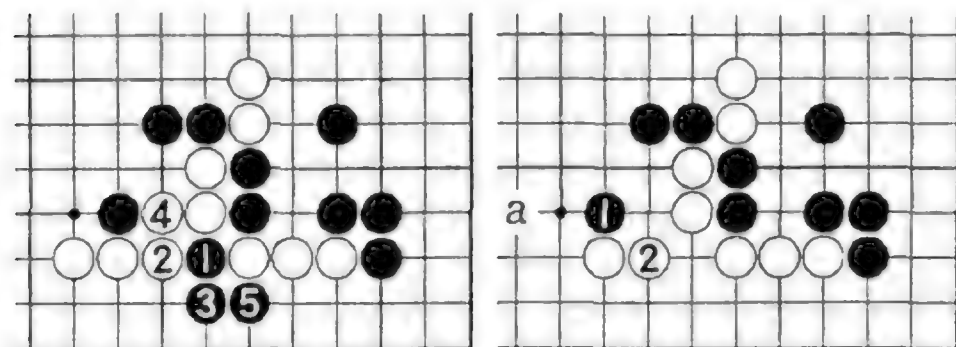


Dia. 1: punishing White

Dia. 2: too good

Dia. 2. White 2 gives up the two white stones above. White links up with 4, but giving up pivotal stones like this is absurd.

Dia. 3. Consequently, White has no choice but to sacrifice the three stones to the right with 2 and 4. Black is more than satisfied to accept the gift.



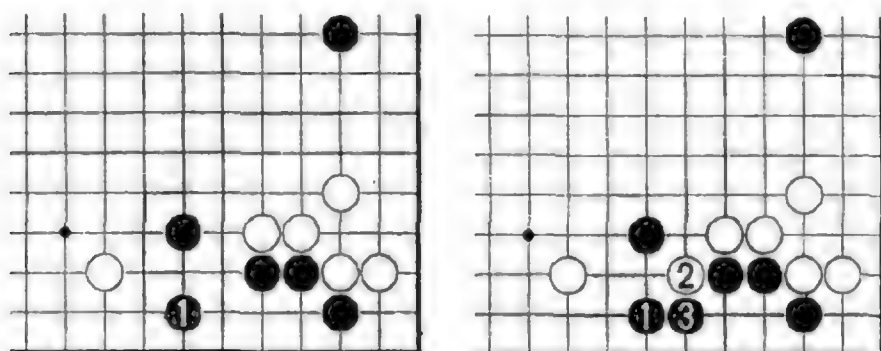
Dia. 3: handsome profit

Dia. 4: correct

Dia. 4. Extending the other way was greedy: painful though it is, White has to backtrack with 1. We won't deal with it here, but we would just like to note that jumping to 'a' is a good, light follow-up for White.

Answer to Pattern 33

Dia. 1. Dodging to 1 is correct shape. This is the vital point for both sides.



Dia. 1: correct shape

Dia. 2: safe

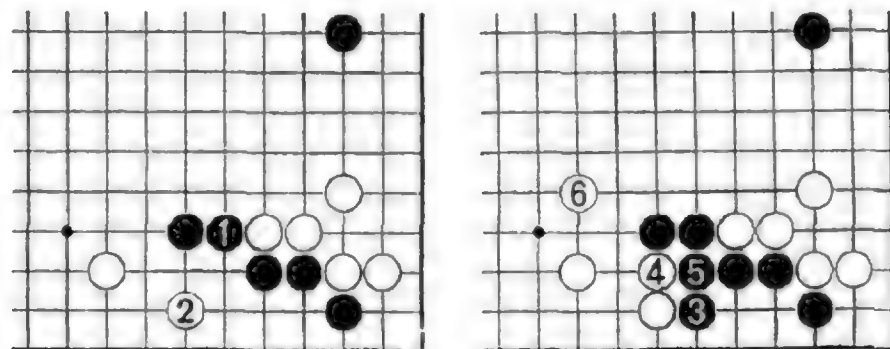
Dia. 2. If White 2, Black answers at 3, and White has no continuation. White 2 becomes a bad, aji-keshi move.

Dia. 3. The natural impulse of some players is to block at 1, because it looks more aggressive, but this lets White steal his base with 2, so Black gets a floating group.

Dia. 4. Black must defend with 3. white continues his attack with 4 and 6, so Black has

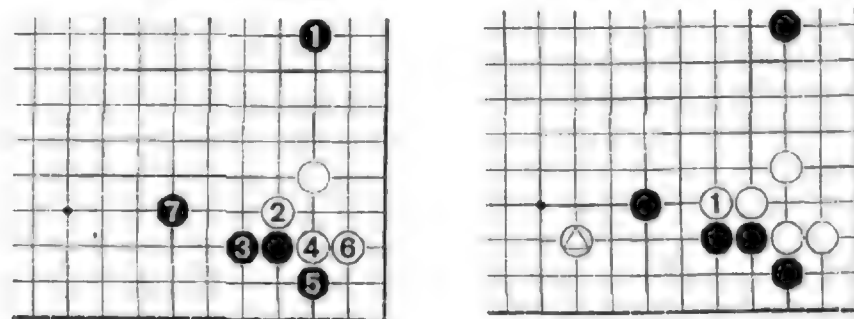
to escape into the centre burdened with a heavy group.

Dia. 5. This is the joseki that leads to the position in this pattern. White settles himself quickly with 2 to 6, then —



Dia. 3: floating group

Dia. 4: in trouble



Dia. 5: joseki

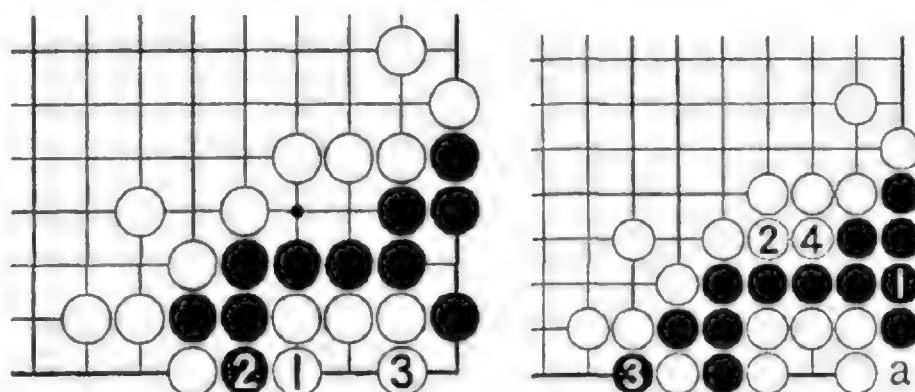
Dia. 6: tenuki

Dia. 6. Black has ignored the marked white stone, letting White continue his attack with 1.

36 Life and Death Patterns: Answers

Answer to Pattern 31

Dia. 1. White descends at 1, letting Black cut his connection with 2. He then makes an eye with 3. Can he win the capturing race with the black group surrounding him. Please count the liberties yourself.

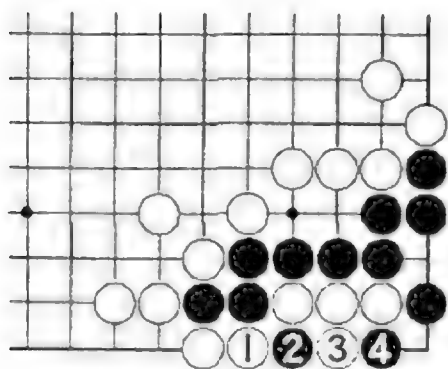


Dia. 1: capturing race

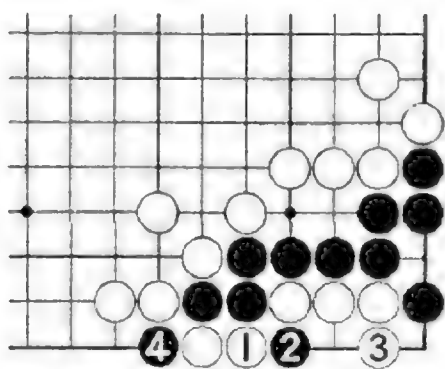
Dia. 2: White wins

Dia. 2. Black doesn't have enough liberties to win the capturing race. By the time he plays the necessary preparatory moves at 1 and 3, White has filled in his outside liberties with 2 and 4, so Black cannot enter at 'a'.

Dia. 3. If White tries to link up with 1, Black uses the throw-in of 2 to set up a ko with 4. This result proves that 2 is the vital point.



Dia. 3: ko

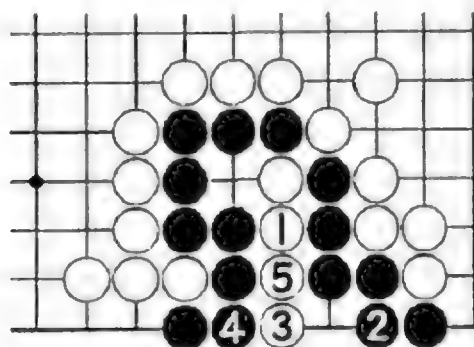


Dia. 4: failure

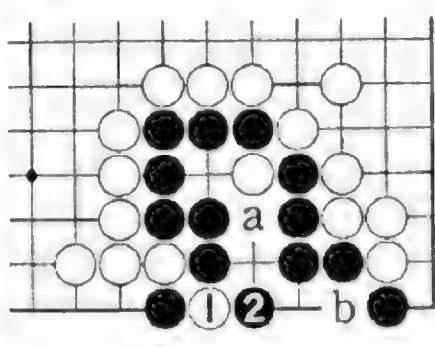
Dia. 4. Descending at 3 is also useless: after 4 Black has enough liberties to atari the white stones inside his group. White 1 at 3 also poses no problems to Black, who simply hanes at 2.

Answer to Pattern 32

Dia. 1. White sets his stone on the inside in motion with 1. If Black tries to widen his eye space with 2, the placement of 3 becomes the vital point. If 4, then Black can't atari on either side after 5. This pattern, in which all of White's attacking moves are played on the inside, is a little unusual. If Black plays 4 at 5, White kills him by throwing in at 4.



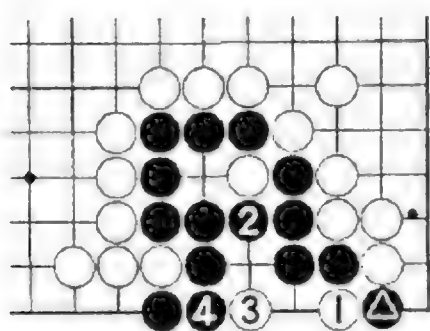
Dia. 1: correct



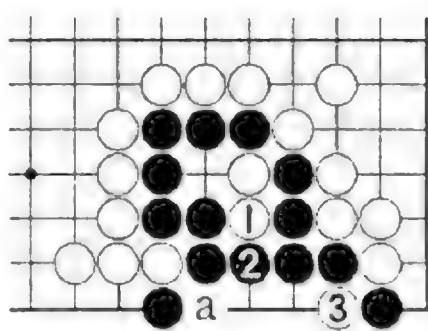
Dia. 2: wrong

Dia. 2. The usual way to attack from the outside is with a throw-in like White 1, but here this just helps Black to live. After 2, 'a' and 'b' are miai for a second eye.

Dia. 3. White might try a throw-in on the other side at 1, but in this case Black's answer at 2 makes good use of the marked stone. If White now plays 3 to stop Black from getting a second eye there, he finds that he can't save this stone after Black 4. In short, there is no way to kill Black by attacking from the outside.



Dia. 3: also wrong



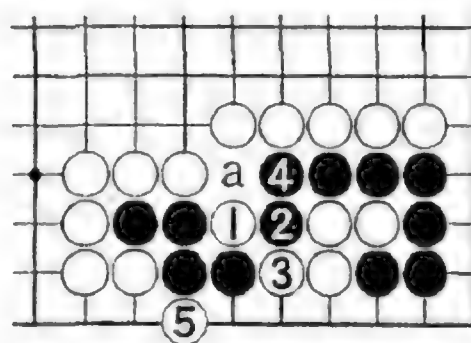
Dia. 4: can't live

Dia. 4. Black 2 is the weakest answer to 1. It's now easy to see that Black can be killed by a throw-in at 3 or 'a'. At least Black should make White work to kill him as in Dia. 1.

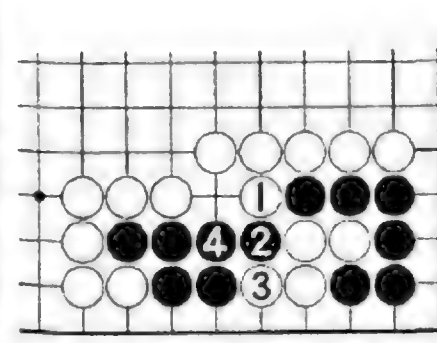
Answer to Pattern 33

Dia. 1. White obviously has to escape with his three inside stones to kill Black, but if he tries to pull them out directly he will fail. The indirect approach of White 1 is a clever move. If Black 2, White ataris at 3, then links up underneath with 5. The whole black group automatically dies.

If Black simply plays 2 at 4, White plays 3 and links up underneath in the same way. If Black uses 4 to capture at 'a', White ataris at 4 and captures him.



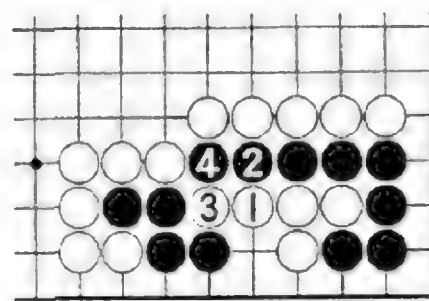
Dia. 1: correct



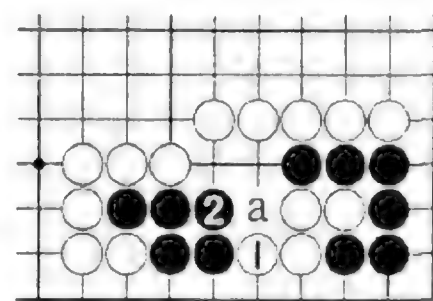
Dia. 2: failure

Dia. 2. If White starts by blocking at 1, he lets Black live with 2 and 4. The extra outside liberty enables Black to win the capturing race. If White 3 at 4, Black blocks at 3.

Dia. 3. Trying to escape directly with 1 and 3 is doomed to failure: once again White loses the capturing race inside by one move.



Dia. 3: another failure



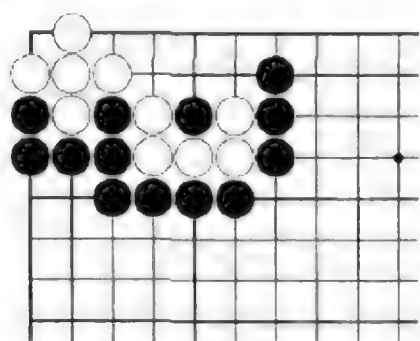
Dia. 4: tricky?

Dia. 4. White 1 is a tricky move. If Black answers at 'a', White makes a throw-in at 2 and the sequence reverts to Dia. 1. However, Black can foil White's plans with the solid move of 2. This is usually bad shape, but here it enables Black to win the capturing race.

(Let's Go, November 1983)

The three problems below may look a little tricky, but you should be able to find the solutions with a little thought. The key in each position is to come up with the first move — the rest of the solution will then fall into place. If you can solve them on sight, you're dan level; if it takes one minute, you're 1-kyu, two minutes 2-kyu, and so on.

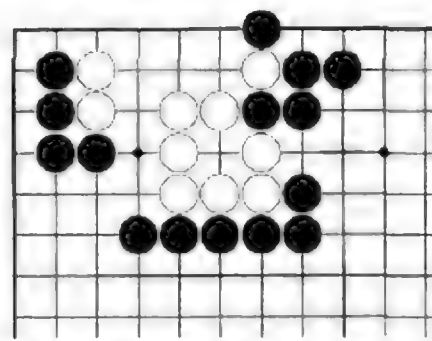
Born in May 1940 in Hiroshima prefecture, whence hailed the go saint Shusaku and Sanno's teacher, Segoe Kensaku 9-dan. Sanno became 1-dan in 1957, reached 9-dan in 1979. In 1964 he spent a year in Europe and America teaching go. He did the commentaries on a number of Shusaku's castle games for *Invincible*.



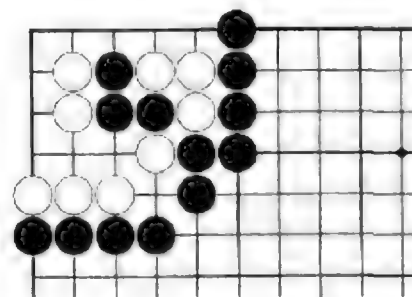
1. Black to play and kill White.



Sanno Hirotaka



2. *White to play and live.*

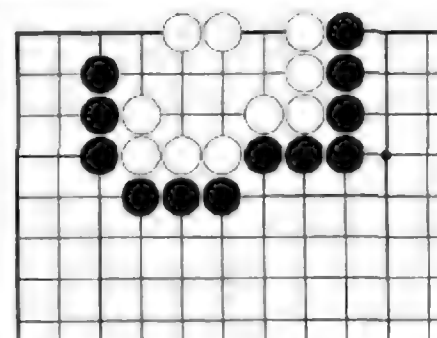


3. Black to play and kill White.
Answers on page 65.

Fukui's Life and Death Problems

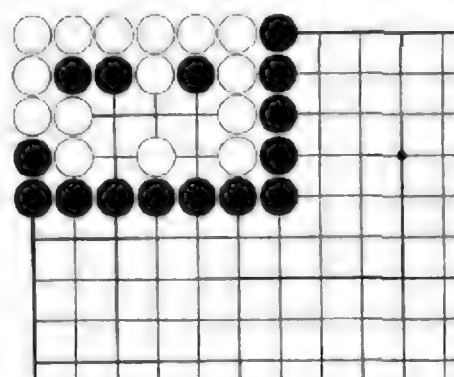
A black and white portrait of a man with dark hair and glasses. He is wearing a light-colored jacket over a white shirt. He is resting his chin on his right hand, looking slightly downwards and to the left. The background is a plain, light color.

Fukui Masaaki 8-dan, born in January 1944, is known for his encyclopaedic knowledge of go history and for his sarcastic sense of humour. He plays a sharp game, but to date his main achievements are coming 2nd in the 21st Prime Minister's Cup in 1977 and winning the 7-dan section of the 5th Kisei title in 1980. He is a disciple of Iwamoto 9-dan.

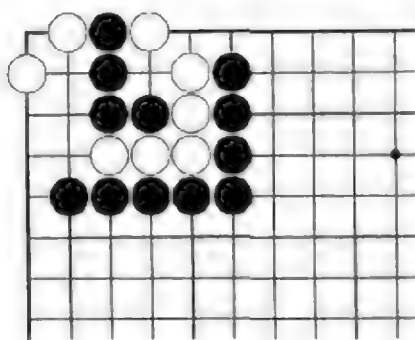


1. Black to play and kill White.

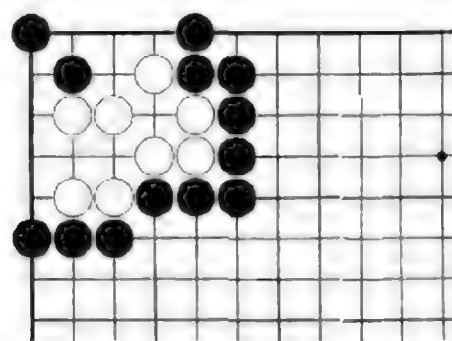
How can you force White to make a false eye?



2. *Black to play and kill White.*
Watch your timing!



3. Black to play and kill White.
If White captures the four stones he lives.



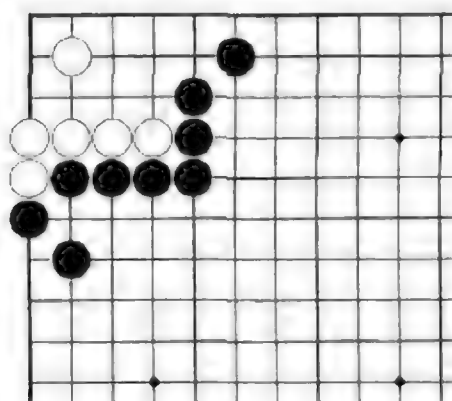
4. Black to play and kill White.
Answers on page 65.

Ito's Life and Death Problems

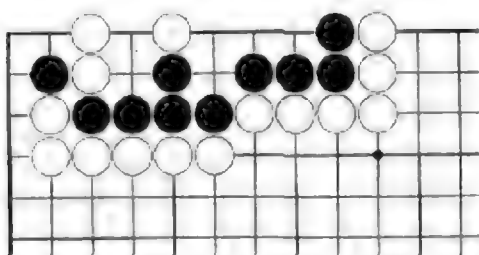
Ito Yoji 7-dan



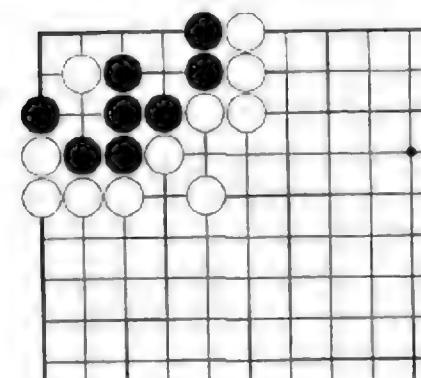
Ito Yoji, born on the last day of 1958, is a member of the Nagoya branch of the Nihon Ki-in. He won the 1-dan championship in the 1st Kisei (1976) and the 2-dan championship in the 2nd (1977). He won the Kido New Star prize for 1980.



Black to play and kill White.



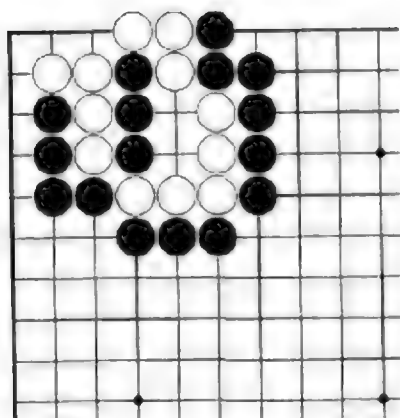
Black to play and live.



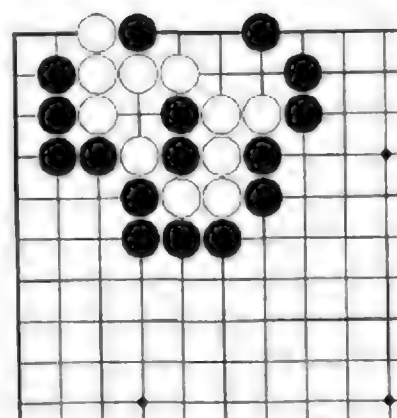
Black to play. What is the result?
Answers on page 66.

Nakayama's Life and Death Problems

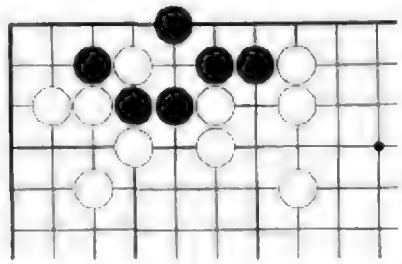
Nakayama Noriyuki 5-dan



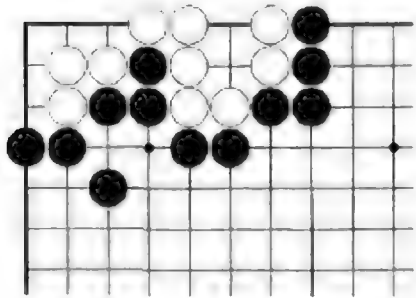
1. Black to play and kill White.



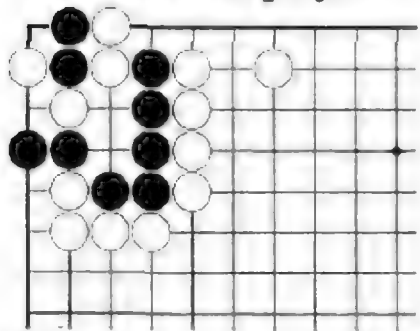
2. Black to play and kill White.



3. Black to play and live.



4. Black to play.



5. Black to play and live.

Answers on page 66.



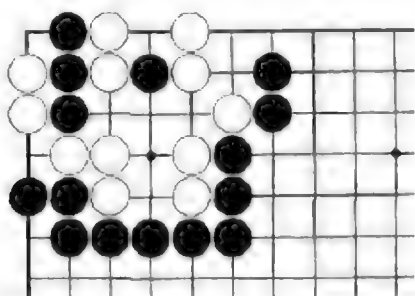
With his frequent instruction tours to Western countries and numerous overseas disciples, not to mention his book of essays *The Treasure Chest Enigma*, Nakayama Noriyuki needs no introduction, but just for the record he was born on 3 September 1932 and became a professional in 1962. He was promoted to 5-dan in 1981. His recent book *The World of Go* was a bestseller in Japan.

Onda's Life and Death Problems

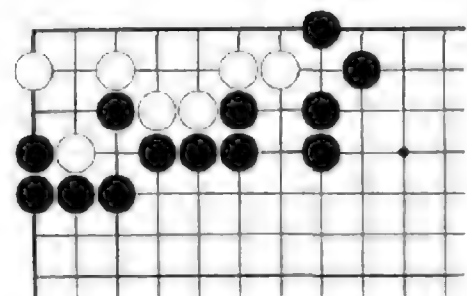
Onda Yasuhiko 6-dan



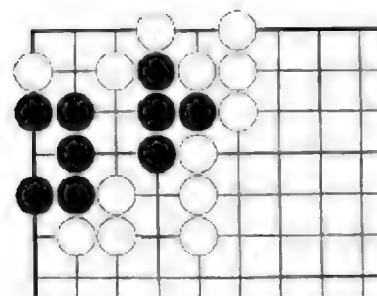
Onda Yasuhiko, born in November 1964, is a disciple of Oeda 8-dan. He became shodan in 1982 and won the 2-dan section of the 8th Kisei in 1983. He has a column in *Go Weekly* about go-playing computer programs.



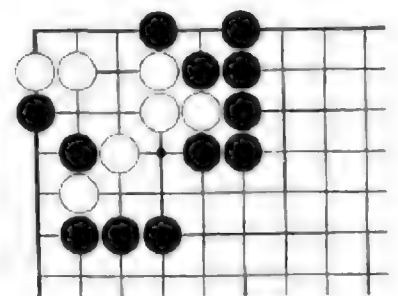
1. Black to play and kill White.



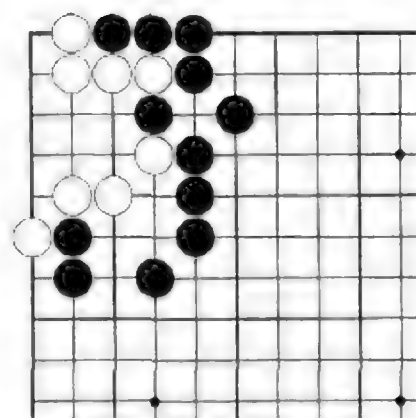
2. Black to play and kill White.



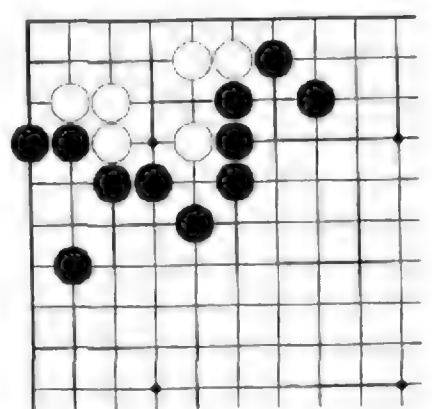
3. Black to live.



4. Black to get a ko.



5. Black to get a ko.

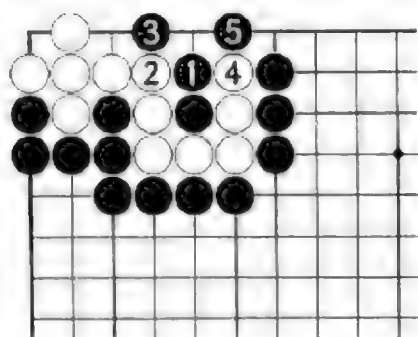


6. Black to get a ko.

Answers on page 67.

Sanno's Life and Death Problems: Answers

Answer to Problem 1

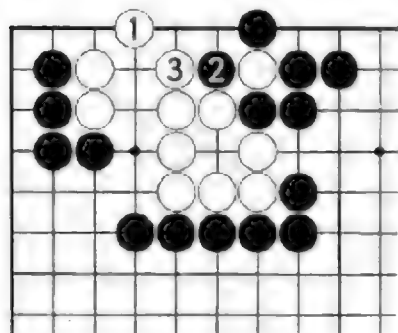


Dia. 1

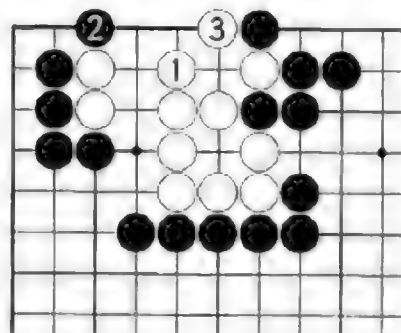
Dia. 1. If you can find the sacrifice move of 1, the rest is easy. White 2 is forced, whereupon Black steals White's eye space with 3. If White 4, Black plays 5, sacrificing two stones. If White captures, Black recaptures, keeping White down to one eye.

Answer to Problem 2

Dia. 1. White 1 is a clever move. If Black 2, White lives with 3.

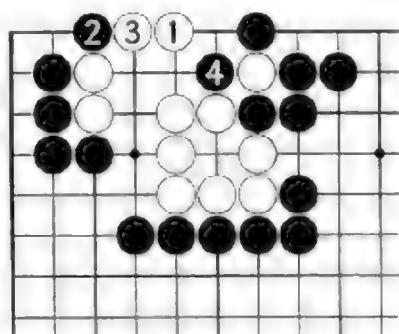


Dia. 1



Dia. 2

Dia. 2. If White plays at 1, then after Black 2 the best he can do is to get a ko.



Dia. 3

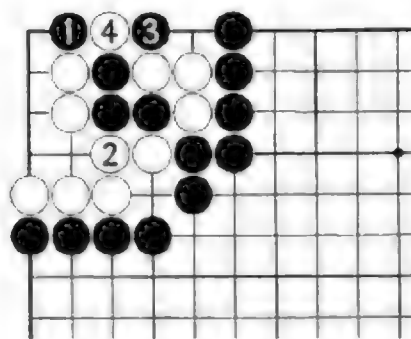
Dia. 3. If White starts with 1, Black kills him with 2 and 4.

Answer to Problem 3

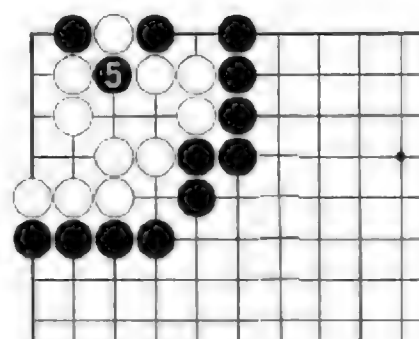
Dia. 1. The theme is similar to Problem 1. The hane of 1 is a good move, attacking White's eye space. If White 2, Black answers at 3. After White 4 —

Dia. 2. Black recaptures at 5. White can't intercept because of shortage of liberties, so he only has one eye.

(Go Weekly, 25 April 1989)



Dia. 1

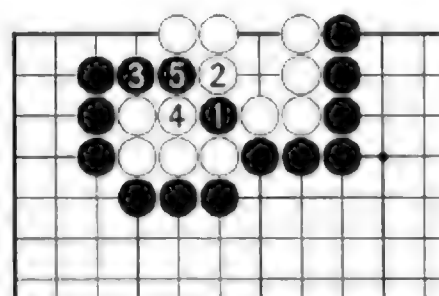


Dia. 2

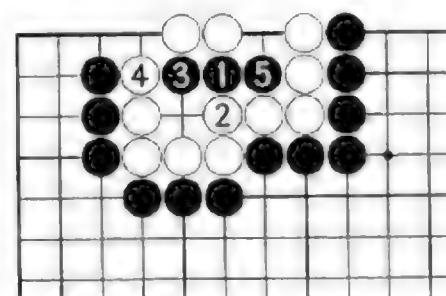
Fukui's Life and Death Problems: Answers

Answer to Problem 1

Dia. 1. Black 1 is the vital point for attacking White's eye space. If White 2, Black destroys this eye with 3 and 5.



Dia. 1

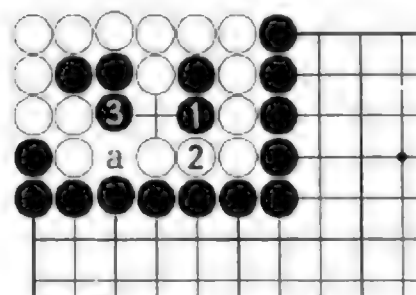


Dia. 2

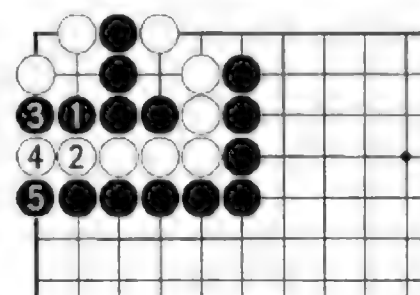
Dia. 2. If Black 1, White can get a seki with 2 and 4.

Answer to Problem 2

Dia. 1. First Black plays out with 1, then with 3: this is the correct order of moves. White is dead, because blocking Black's way out with 'a' would put himself into atari. If Black starts with 3, White plays 'a' and lives.



2: Dia. 1

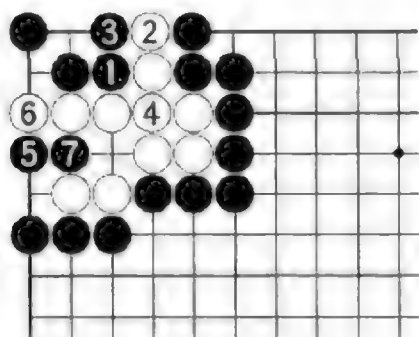


3: Dia. 1

Answer to Problem 3

Dia. 1. Black coolly plays 1 and 3. After 5, White can't atari because of shortage of liberties, so he dies. Actually there are two answers: Black 3 at 4 will also kill White. If Black carelessly plays 1 at 2, however, White will cut at 1 and live.

Answer to Problem 4



Dia. 1

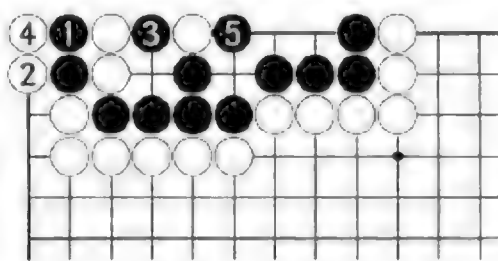
Dia. 1. Black 1 is obvious: it's easy to see that Black can destroy the eye at 4. The follow-up is more difficult: Black 5 is a clever placement that leads White into shortage of liberties. After 7 he can't atari.

(Go Weekly, 21, 28 August 1990)

Ito's Life and Death Problems: Answers

Answer to Problem 1

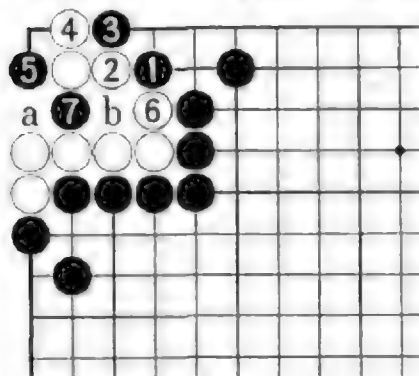
Dia. 1. Black 1 is a clever sacrifice. White must play 2, whereupon Black plays his follow-up of 3. White can't capture 3, so Black lives with 5.



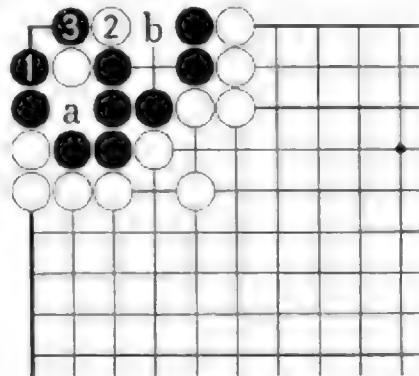
Dia. 1

Answer to Problem 2

Dia. 1. Black first plays 1 and 3 to narrow White's living space. After 4, Black 5 is the vital point. If White 6, Black kills him with 7. If White 6 at 'a', Black kills him with 'b'.



2: *Dia. 1*



3: *Dia. 1*

Answer to Problem 3

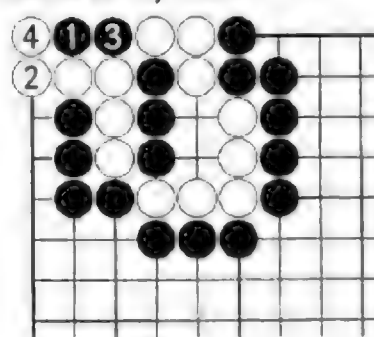
Dia. 1. Black 1 is a clever move. If White 2, Black throws in at 3 and gets a ko. This is the correct answer. If Black plays 1 at 'a', White kills him with 2; if Black 1 at 3, White kills him with White 1, Black 'a', White 'b'.

(Go Weekly, 5 June 1990)

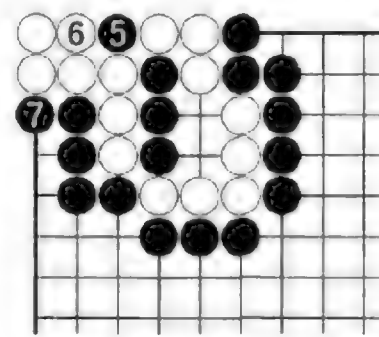
Nakayama's Life and Death Problems: Answers

Answer to Problem 1

Dia. 1. Black 1 is the vital point in the corner. White must descend at 2, so Black ataris at 3, then —



Dia. 1

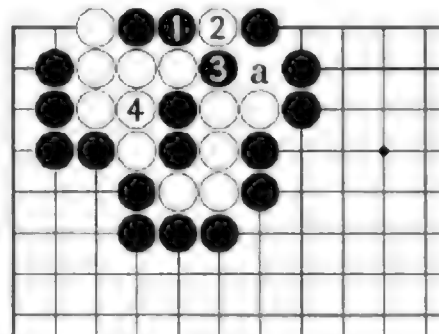


Dia. 2

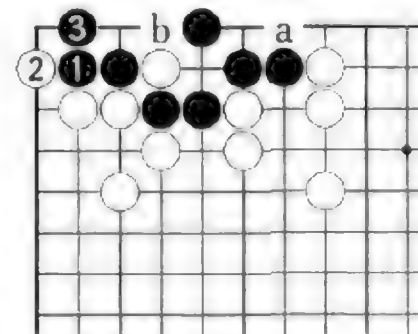
Dia. 2. Black finishes White off with 5 and 7.

Answer to Problem 2

Dia. 1. Black sacrifices a stone with 1. After White captures, the throw-in at 3 is a clever move: White can't capture at 'a' because of shortage of liberties. Black next captures a stone with 5, killing White.



2: *Dia. 1*

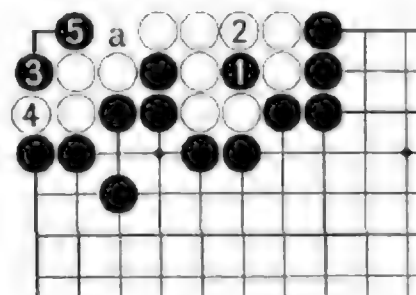


3: *Dia. 1*

5: at 1

Answer to Problem 3

Dia. 1. Black crawls at 1, forcing White to hane at 2, then descends at 3. This is a bit of corner magic: usually a move like 3 won't work when there is a cutting stone inside Black's position. However, in this case, White can't atari, so Black is alive. If White 'a', Black 'b', and vice versa.



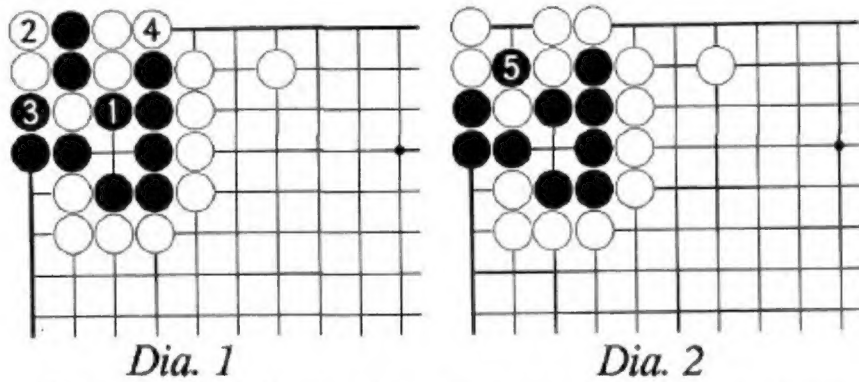
Dia. 1

Answer to Problem 4: a ko

Dia. 1. First Black throws in at 1 to reduce White's liberties. Then he attaches at 3, securing a ko in the corner. If Black starts out with 3 and 5, then Black connects at 'a' and lives.

Answer to Problem 5

Dia. 1. Black simply cuts at 1, then ataris at 3. After 4 —



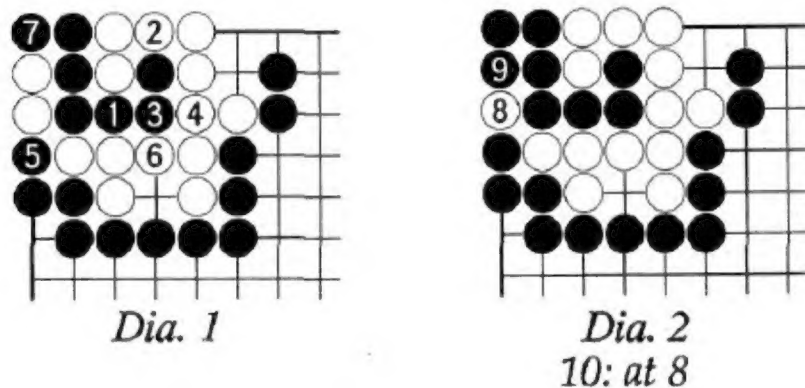
Dia. 2. White can't connect his two corner stones after Black 5, so Black lives.

(Go Weekly, 17, 24 July, 2 August 1990).

Onda's Life and Death Problems: Answers

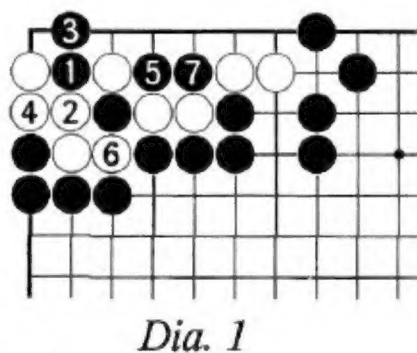
Answer to Problem 1

Dia. 1. The idea is to make a large sacrifice. Black plays 1 to 5, then after 7 —



Dia. 2. White captures Black with 8 and 10, but then —

Dia. 3. Black kills White with 11. Note that if White plays 2 in Dia. 1 at 3, Black plays 2 and kills him.



Answer to Problem 2

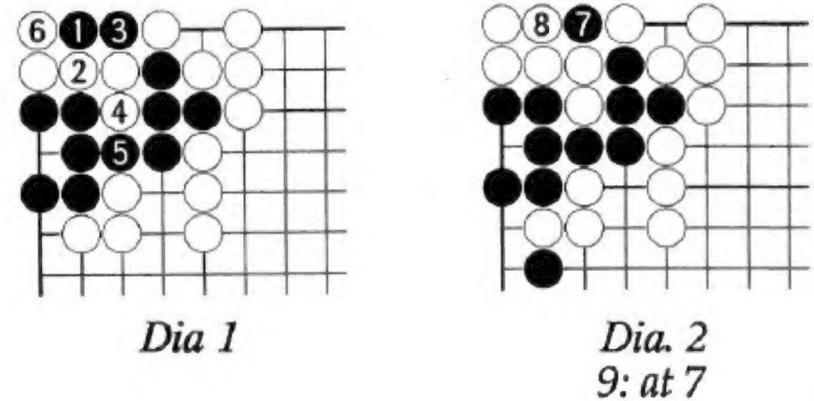
Dia. 1. When Black attacks with 1, White 2 and 4 offer the strongest resistance, but then Black has the tesuji of the cut at 5. After 7 White is dead. If Black plays 5 at 6, White con-

nects at 5 and lives.

Answer to Problem 3

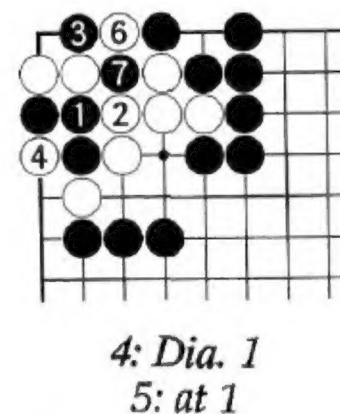
Dia. 1. The solution to this problem involves a long sequence. The key is to start with the placement at 1. After 2 to 6 —

Dia. 2. Black captures with a snapback. Next —



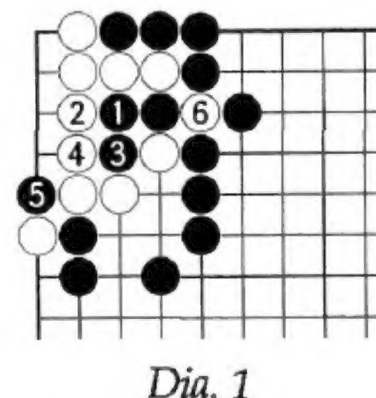
Dia. 3. White has the counter of 10, but Black doesn't have to fight a ko. Instead —

Dia. 4. Black captures the three stones with 15.



Answer to Problem 4

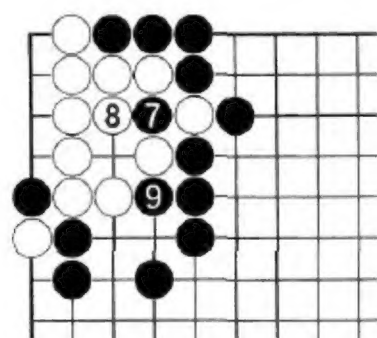
Dia. 1. First, Black increases the sacrifice to three stones with 1, then attaches at 3. After 4, Black makes a placement at 1 with 5, so the best White can do is to fight a ko with 6. Note that White can't atari to the left of 3 because of shortage of liberties.



Answer to Problem 5

Dia. 1. Black 1 and 3 are sente, but then

Black has to make a throw-in at 5 to stop White from getting two eyes on the side. After White captures at 6 —



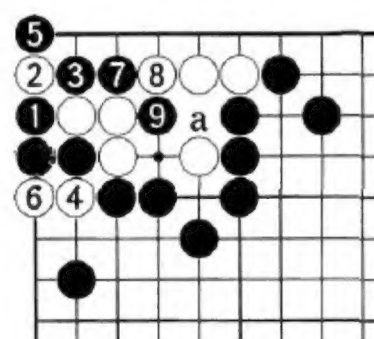
Dia. 2

Dia. 2. Black gets a ko with 7 and 9. If Black starts with any other move besides 1 in Dia. 1, White will live.

Answer to Problem 6

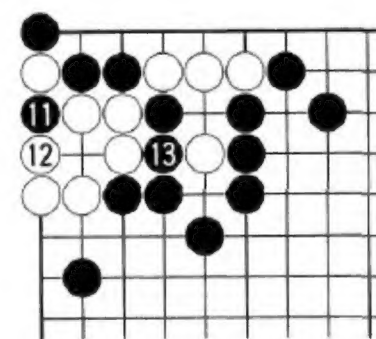
Dia. 1. Black pushes into the corner with 1, then ataris at 3, though normally this would

be unreasonable because of White's counter with 4 and 6. White 8 is forced in response to Black 7, so Black can cut at 9. After White captures with 10 —



Dia. 1

10: at 2



Dia. 2

Dia. 2. Black recaptures at 11, giving him a ko in the corner.

Note that Black 1 in Dia. 1 at 8 would be a mistake: White just answers at 'a'.

(Go Weekly, 26 Sept., 3 Oct. 1990)

45th Honinbo Title, Game Four

Continued from page 42

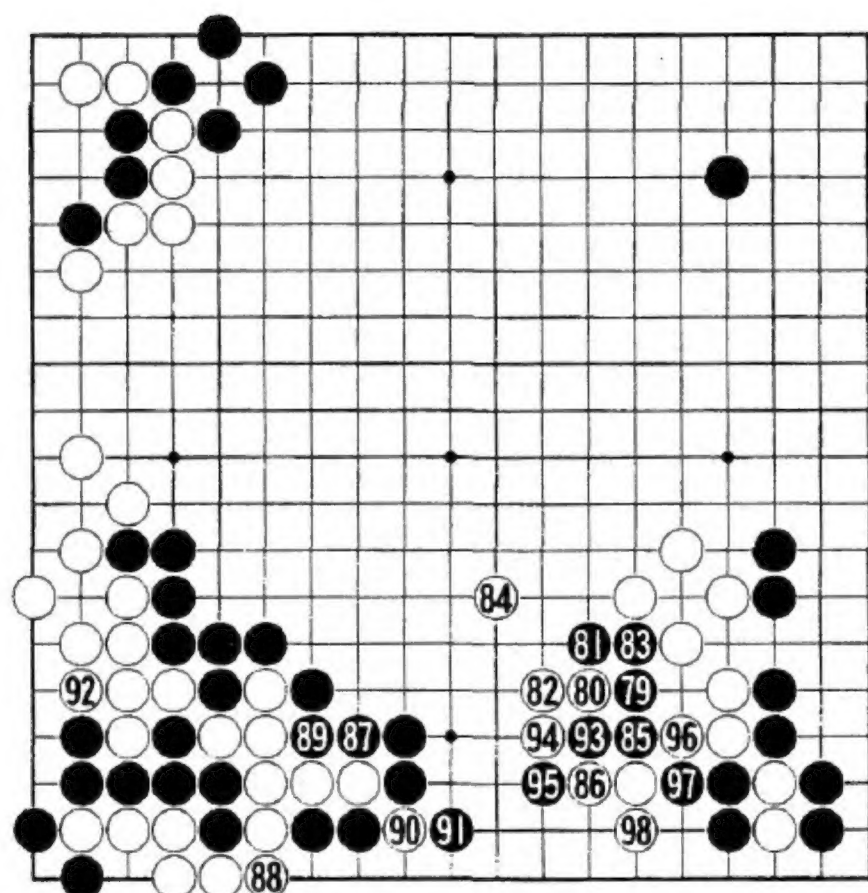
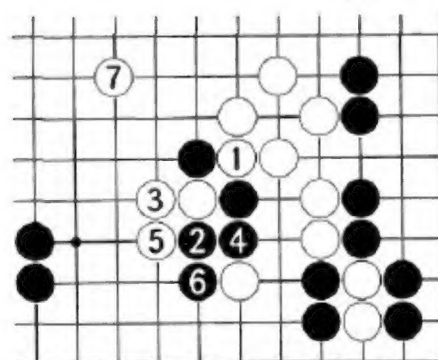
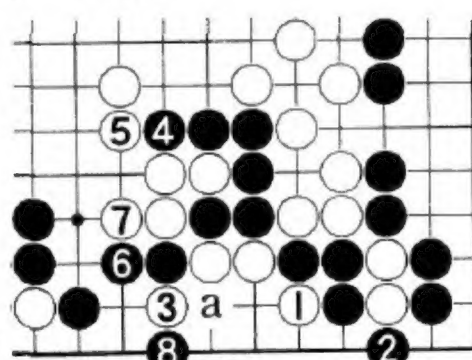


Figure 4 (79-98)



Dia. 6



Dia. 7

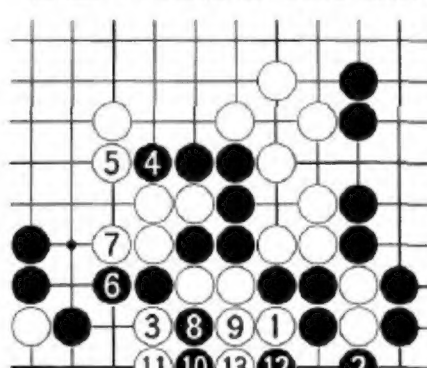
Figure 4 (79-98)

Cho went all-out in this figure trying to catch up, but even so attacking a ponnuki with a move like 79 would have been optimistic at

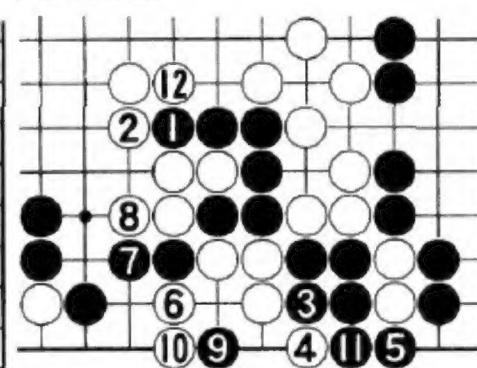
the best of times. And the times were not good.

With a puzzled look on his face, Kobayashi extended sideways at 82 in answer to 81. The players in the pressroom were startled: 'He's trying to capture Black outright!' They had expected him to compromise as in Dia. 6, but he had already read out the denouement.

The spectators worked out the sequence to 8 in Dia. 7, which leads to a ko fight. Cho actually planned to play 8 at 'a', that is, as in Dia. 8, which is also a ko. What everyone overlooked was the brilliancy of 98, which could be a blindspot because it looks like bad shape. This move wins the capturing race outright, as shown in Dia. 9. Please confirm for yourself that White is one move ahead.



Dia. 8



Dia. 9

Cho woke up to his misreading when Kobayashi played 92, but by then it was too late.

Black resigns after White 98.

(Kido, August 1990. Translated by John Power.)

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